

JAPANESE PERFORMING ARTS: AN ANNOTATED BIBLIOGRAPHY



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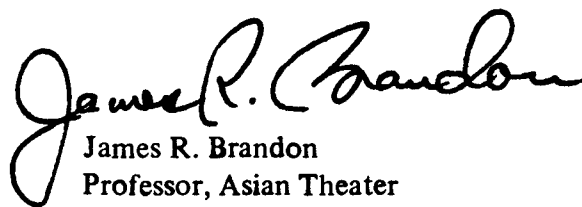
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FOREWORD

Publication of this Bibliography represents a significant step forward in the study of Japanese theater and music in America. Few libraries in the United States have more than basic collections of Japanese language materials concerning the vast and colorful field of the performing arts: kabuki, noh, kyōgen, puppet theater, modern drama, music, and dance. And it has always been difficult to determine what holdings might be in any particular library. With this Bibliography now available in English, scholars and students, wherever they may be, will now have access to undoubtedly the largest and most varied collection in the West on Japanese performing arts. It would be futile to pretend that all the works that one might wish were now safely ensconced on shelves in Hawaii for our use, for the literature is vast and acquisition budgets necessarily limited. Fortunately, the Hamilton Library, Japanese Collection, under the direction of Dr. Masato Matsui, is continuing to expand this superb collection year by year and we will look forward to the second edition of this Bibliography in the future. Every serious scholar of the theater, music, or dance of Japan owes the Library staff a debt of gratitude for this extremely useful research tool.

A handwritten signature in black ink, reading "James R. Brandon". The signature is fluid and cursive, with the first name "James" and last name "Brandon" clearly legible.

James R. Brandon
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INTRODUCTION

This bibliography was made possible by grants from the Japan-United States Friendship Commission and the University of Hawaii Japan Studies Endowment Committee. Supplementary support was also received from the University's Department of Drama and Theatre and the Center for Asian and Pacific Studies. The compilers are most grateful.

The present work lists and describes the holdings in the Japanese performing arts of the Thomas Hale Hamilton Library, University of Hawaii at Manoa. The holdings, one of the finest in the country, consists of a wide variety of materials, including drama texts, stage scripts and musical scores, on every form of Japan's performing arts. Thus, it is hoped that this compilation will be of assistance, not only to the student, teacher and researcher but also to the person who aspires to stage actual performances of any of Japan's performing arts. It is also hoped that through this publication, the rich resources of the University of Hawaii in the performing arts can be shared with and enjoyed by a wider circle of interested people living anywhere in the United States.

Annotations are descriptive rather than evaluative. However, entries regarded as having reference value in the staging of performances have been so noted, and certain works, determined by reliable Japanese sources, as having exceptional merit have been so recorded. Japanese references used in this compilation were *Engei hyakka dai jiten* (Encyclopedia of Theatre Arts) and *Nihon engeki kenkyū shomoku kaidai* (Annotated Bibliography of Research Source Materials on Japanese Performing Arts), entries 3 and 8 respectively, in this bibliography. English sources consulted included: James R. Brandon, William P. Malm and Donald H. Shively: *Studies in Kabuki: Its Acting, Music, and Historical Context*, a Culture Learning Institute monograph, East-West Center (Honolulu: University Press of Hawaii, 1978); Earle Ernst, *The Kabuki Theatre*, an East-West Center Book (Honolulu: University Press of Hawaii, 1974) and Kokusai Bunka Shinkōkai (The Society for International Cultural Relations), *KBS Bibliography of Standard Reference Books for Japanese Studies with Descriptive Notes*, Vol. VII (B), Theater, Dance and Music (Tokyo: 1960) and Vol. VI-B, Literature, Part II (Tokyo: 1966).

Bibliographical entries are organized according to the different performing arts and arranged alphabetically by title. The combination of romanized words and newstyle kanji characters conform to present-day common usage in Japan. Each entry has a number to facilitate cross-referencing and indexing. The author and title indexes are arranged alphabetically. Entries and indexes are alphabetized, letter by letter. Japanese surnames are given first, followed by the first name.

Any errors in the work are the sole responsibility of the compilers who will be most grateful to have such errors brought to their attention.

The compilers are indebted to Professor James R. Brandon of the Drama and Theatre Department of the University of Hawaii and the translator of *Kabuki: Five Classic Plays* (Cambridge: Harvard University, 1975) for his expert advice and enthusiastic support of this project from beginning to end. We wish especially to acknowledge his help in organizing this work, in reviewing the finished product, and in preparing the Foreword. The compilers also wish to thank Professor James T. Araki, chairman of the East Asian Literature Department, Professor Philip N. Jenner of the Department of Indo-Pacific Languages, Professor Minoru Shinoda, chairman of the UH Japan Studies Endowment Committee, Professor John J. Stephan, UH representative to the Japan-United States Friendship Commission, and Professor Stephen Uhalley, director of the Center for Asian and Pacific Studies, for their encouragement and assistance. We also wish to acknowledge Mr. Haruo Suzuki, president of Honpo Shoseki Press, for the printing of this work. Finally, our thanks go to members of the staff of the Asia Collection, particularly Mrs. Aiko Crandall for her calligraphy, Mr. Jun Nakamura for his cataloging of Japanese materials, and Miss Joyce Wright, head of Asia Collection, for her continued support.

Compilers

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GENERAL WORKS - REFERENCES

- 1 Engeki bunko 演劇文庫
 (Theatrical Arts Collection)
 Engeki Chinsho Kankōkai 演劇珍書刊行会
 Tokyo: Gannandō Shoten 巖南堂書店 1973.
 3 v. illus. Asia PN2920/.E48/

Of the Edo period documents dealing with theatrical arts, those particular ones the storage and safekeeping of which were considered difficult to assure or the publication of which was considered impossible for one reason or another, were reproduced and gathered in this collection of three volumes. This work is a reprint of the edition first published in 1915. Of the arts, kabuki is given particular attention and documents include scripts, commentaries, biographical sketches, actors' critical booklets, genealogies, etc.

- 2 Engeki gedai yōran 演劇外題要覽
 (Handbook of Theatrical Play Titles)
 Nihon Hōsō Kyōkai 日本放送協会
 Tokyo: 1954. Asia Ref. PN2924.5/.K3N56
 544 p.

Of kabuki, kyōgen (comic interlude) and jōruri (puppetry) plays, titles of plays which are frequently staged or broadcasted or which are difficult to read were compiled in this work. Each page has three horizontal columns, with the top presenting the title in kanji characters with traditional kana readings, the center giving the proper pronunciation and accent, and the bottom containing footnotes, particularly on playwrights, abbreviated titles, alternate titles, performance details, etc. Arrangement follows the Japanese syllabic order with indexes of abbreviated titles by syllabary and by number of strokes of first kanji in title.

- 3 Engeki hyakka dai-jiten 演劇百科大事典
 (Encyclopedia of Theatre Arts)
 Ed. by Waseda Daigaku Engeki Hakubutsukan 早稲田大学
 演劇博物館編
 Tokyo: Heibonsha 平凡社 1960-1961.
 6 v. Asia Ref. PN625/.E55

Encyclopedia, in six volumes, containing approximately 14,000 items pertaining to theatrical and performing arts. Covers various Asian and Western countries, with emphasis on Japan. Includes both ancient and modern arts, from gagaku (court music), noh, kabuki, and folk arts to modern theater, movies, radio, TV, etc. Richly illustrated and fairly detailed in annotations with references cited at the end of annotations. Vol. 6 contains indexes and appendices, including a chronological listing of the world's theatrical arts, genealogies of Japanese performing arts, calendar of folk performing arts by prefectures and current noh and kyōgen plays.

GENERAL WORKS - REFERENCES

- 4 Geidō meigen jiten 芸道名言辞典
 (Dictionary of Famous Words and Phrases of Performing Arts)
 Ed. by Kawatake Shigetoshi 河竹繁俊編
 Tokyo: Tokyodō 東京堂 1969
 276 p. Asia Ref. PN1583/.A2K3

A compilation of words and phrases, with explanations, used in their teachings, art talks and anecdotes by famous personages in the world of Japanese classic performing arts. Divided into the following categories: gagaku (court music) and hōgaku (Japanese music), noh and kyōgen (comic interlude), jōruri and bunraku (puppet play), kabuki, and story-telling and performing arts. Appended are biographical and subject indexes.

- 5 Geinō jiten 芸能辞典
 (Dictionary of Performing Arts)
 Waseda Daigaku Engeki Hakubutsukan 早稲田大学演劇博物館
 Tokyo: Tokyodō 東京堂 1970.
 794 p. Asia Ref. PN1582/.J3K3

Provides explanatory commentaries on approximately 1200 items related to both classic and modern performing arts. Commentaries are rather brief, intended to present basic knowledge of interest to the general public, and with emphasis on the current arts. Arranged according to the Japanese syllabary. Appended are genealogies of performers of various performing arts, including gagaku (court music), noh, puppetry, etc. and listings of titles, playwrights and years of first staging of representative plays in the various arts, including kabuki, musicals, modern plays, etc.

- 6 Kamigata engai jiten 上方演芸辞典
 (Dictionary of Kamigata Theatrical Arts)
 Ed. by Maeda Isamu 前田勇編
 Tokyo: Tokyodō 東京堂 1966.
 723 p. Asia Ref. PN2921/.M25

A dictionary of words and phrases used in performing arts from the early modern period (beginning of Tokugawa period or around 1600) to present day. Covers rakugo (comic story-telling), kōdan (story-telling), manzai (comic dialog), jiuta (ballad), ryūkōka (popular song), buyō (dance), yose (variety show), etc. The primary purpose of this work is to differentiate the theatrical terminologies of Kamigata (Kyoto-Osaka) and Edo (Tokyo). Arranged according to Japanese syllabary and indexed.

- 7 Nihon engeki jiten 日本演劇辞典
 (Dictionary of Japanese Theatrical Arts)
 Atsumi Seitarō 渥美清太郎
 Tokyo: Shin Taishūsha 新大衆社 1944.
 687 p. Asia Ref. PN2921/.A88

GENERAL WORKS - REFERENCES

A compact dictionary containing approximately 2800 items, focused on kabuki but including puppet plays, modern theater, classic Japanese dances and music, etc. Noh is excluded except for items closely related to kabuki or dances. Foreign drama, movies and radio drama are altogether omitted. Arranged according to Japanese syllabary and not indexed.

- 8 Nihon engeki kenkyū shomoku kaidai 日本演劇研究書目解題
(Annotated Bibliography of Research Source Materials on Japanese Performing Arts)
Kawatake Shigetoshi Hakase Kiju Kinen Shuppan Kankōkai 河竹
繁俊博士喜寿記念出版刊行会
Tokyo: Heibonsha 平凡社 1966.
353, 51, 68 p. Asia Ref. Z3308/.L5K33

An annotated bibliography of monographs and collections, related to research on Japanese performing arts, published up to December 31, 1965. Arranged according to Japanese syllabary with title, classification and biographical indexes. Published in commemoration of the 77th birthday of Professor Shigetoshi Kawatake of Waseda University. Contains his biographical sketch and a listing of his publications, lectures and radio broadcasts. Together with the Engeki hyakka dai jiten (Encyclopedia of Theater Arts), this work is an indispensable reference for research on Japanese performing arts.

- 9 Sengo shinsaku gikyoku jiten 戦後新作戯曲事典
(Handbook of Post-War New Dramatic Plays)
Ōki Yutaka 大木豊
Tokyo: Seibō 青蛙房 1960.
263 p. illus. Asia PL734/.045

A compilation of 87 outstanding plays selected from the 808 new plays staged in Tokyo, Nagoya, Kyoto, Osaka and Kobe after 1945. The plays can be generally divided into two large groups: kabuki and modern theater. Kabuki includes Tōhō kabuki and Koma kabuki. Modern theater includes Shimpa, Shinkokugeki and Tōhō gendaigeki. For each selected play, the synopsis, cast, playwright's comments and interpretations are given. Appended are biographical sketches of playwrights and an annotated list of the 808 plays.

- 10 Sōgō Nihon gikyoku jiten 総合日本戯曲事典
(Comprehensive Handbook of Japanese Dramatic Plays)
Ed. by Kawatake Shigetoshi 河竹繁俊編
Tokyo: Heibonsha 平凡社 1964.
634 p. illus. Asia Ref. PL734/.K38

GENERAL WORKS - REFERENCES

A comprehensive handbook containing 2,500 items pertaining to Japanese dramatic plays. Most of the entries were taken from the Engeki hyakka dai-jiten (Encyclopedia of Theater Arts) and revised and new items on modern theater were added. Essentially, a compact encyclopedia of plays taken from noh, noh kyōgen (comic interlude), kabuki, new kabuki, modern theater, radio drama, TV drama, etc. Arranged according to Japanese syllabary and indexed.

GENERAL WORKS - HISTORY

- 11 Chūsei geinō bunka shiron 中世芸能文化史論
(Cultural History of Performing Arts of Middle Ages)
Ogata Kamakichi 尾形亀吉
Kyoto: San'wa Shobō 三和書房 1957.
548 p. Asia PN2922/.033

From the standpoint of cultural history, a study of the origin and traditions of the performing arts of the Middle Ages (around 1180-1600), including sarugaku, dengaku, kairaishi, ennen, imayō, shirabyōshi, enkyoku, etc. and how these various arts were eventually consolidated into the noh drama. The author is particularly interested in how the cultural values and attitudes of the period affected the developments of performing arts.

- 12 Chūsei geinō no kenkyū 中世芸能の研究
(Study of Performing Arts of Middle Ages)
Arai Tsuneyasu 新井恒易
Tokyo: Shin Dokushosha 新読書社 1970
986 p. illus. Asia PN2922/.A73

A study of the performing arts which have been transmitted to the modern times with emphasis on the arts of incantation, dengaku and sarugaku of the Middle Ages (around 1180-1600). Includes discussions of ta-asobi, saimon, etc. Describes the traditional arts as they are performed in outlying areas, particularly the Tokai district of Japan.

- 13 Chūseiteki geinō no tenkai 中世的芸能の展開
(Unfolding the Performing Arts of Middle Ages)
Gotō Hajime 後藤淑
Tokyo: Meizendō 明善堂 1959.
292 p. Asia PN2921/.G69

A study of the fundamental characteristics of noh and early kabuki of the Middle Ages (around 1180-1600). Discusses noh, kyōgen, sarugaku, dengaku, kōwakamai, etc. as performed in the outlying regions of Japan. Attempts to determine the origin of roppō exit used in kabuki. Examines the origin and special effect of the red facial makeup of kabuki performers.

- 14 Chūsei geinōshi kenkyū 中世芸能史の研究
(Historical Study of Performing Arts of Middle Ages)
Hayashiya Tatsusaburō 林屋辰三郎
Tokyo: Iwanami Shoten 岩波書店 1960.
556 p. Asia PN2921/.H367

GENERAL WORKS - HISTORY

Comprised of three main divisions. At the beginning is an introductory section presenting the author's assumptions in this study, such as on the significance of performing arts, method of compiling a history of performing arts, etc. The first main division is on ancient performing arts and their transmittal through the ages, taking up the origin and special features of ancient arts, ceremonial functions of the arts, introduction into Japan and changes of Oriental performing arts, such as gagaku (court music), etc. The second main division discusses the processes by which the performing arts were developed and touches on the various arts, including dengaku, sarugaku and noh.

- 15 Chūsei shaji to geijutsu 中世 社 寺 と 芸 術
(Shrines and Temples and Performing Arts of Middle Ages)
Morisue Yoshiaki 森 末 義 彰
Tokyo: Meguro Shoten 目黒書店 1950.
517 p. Asia PN2922/.M67

The performing arts of the Middle Ages (around 1180-1600) relied heavily on religion, particularly Buddhism. This work is a study of the role and contributions of Shinto shrines and Buddhist temples in the development of performing arts. Divided into two parts, with the first discussing the relationships between shrines and temples and performing arts and the second, shrines and temples and the fine arts.

- 16 Dai Nihon engekishi 大 日 本 演 劇 史
(History of Japanese Theatrical Performances)
Haino Shōhei 灰 野 庄 平
Tokyo: Daiichi Shobō 第一書房 1932.
1031 p. Asia PN2921/.H27

Traces the history of Japanese theater from the origin of performing arts to the development of kabuki during the Genroku period (1688-1703). Begins with a treatment of the prehistoric ages, seeking the origins of Japanese drama in Japanese mythology, Shamanism and lives of the Ainu. Relates the importation of gigaku and bugaku from China, development of sarugaku and dengaku, consolidation of the arts in noh and the beginning and fruition of kabuki.

- 17 Edo jidai gikyoku shōsetsu tsūshi 江 戸 時 代 戯 曲 小 説 通 志
(Collection of Drama Texts and Novels of Edo Period)
Futagien Shujin 雙 木 園 主 人
Tokyo: Seishidō 誠 之 堂 1913.
500 p.

GENERAL WORKS - HISTORY

A collection of drama texts, specifically, jōruri texts and theatrical scripts, and drama novels, including ukiyo sōshi (novelette), sharebon (gay-quarter novelette), ninjōbon (love story), etc. of Edo period (1600-1868). Jōruri texts include Kokusen'ya kassen (The Battles of Coxinga) by Chikamatsu Monzaemon (1653-1725) and novels by Ihara Saikaku (1642-1693), et al. Includes biographical accounts and lists of publications of over 200 playwrights and novelists of Edo period.

- 18 Edo jidai no geinō 江戸時代の芸能
(Performing Arts of the Edo Period)
Ikeda Yasaburō 池田弥三郎
Tokyo: Shibundō 至文堂 1960.
220 p. Asia PN2922/.I38

Describes the origin, characteristics, etc. of kabuki, jōruri and popular entertainments of the Edo period. The author states that the traditional approach to study of performing arts is to consider them from staging, dancing, musical and acting standpoints but he has analyzed them from the viewpoint of season, theater stage, actors, spectators and scripts.

- 19 Engeki gojūnen 演劇五十年
(Fifty Years of Dramatic Art)
Toita Yasuji 戸板康二
Tokyo: Jiji Tsūshinsha 時事通信社 1950.
308 p. Asia PN2924/.T583

A history of Japanese theatrical arts during the first half of the 20th century with emphasis on the modern theater. Records the rise and fall of various kabuki troupes, birth of the Free Theater and Tsukiji Little Theater, rising popularity of proletarian drama, etc. Includes a chronological table, 1901-1950, of theatrical events, performances and personalities and a list of references.

- 20 Engeki gojūnen shi 演劇五十年史
(Fifty Years of Drama)
Miyake Shūtarō 三宅周太郎
Tokyo: Masu Shobō 鱒書房 1953.
403 p. Asia PN2924/.M58

Recollects 50 years of the Japanese theatrical world, from the opening of the Kabukiza Theater in 1889 up to 1942. Relates the stage activities and deaths of Mokuami Kawatake, Kikugorō V, Danjūrō X, Sadanji I, et al. Traces the trends of modern theater, including the establishment of the Free Theater, Tsukiji Little Theater, etc. Also covers theatrical activities of Kyoto-Osaka areas.

GENERAL WORKS - HISTORY

- 21 Engekishi kankyū 演劇史研究
(Study of Japanese Theatrical History)
Ed. by Tokyo Teikoku Daigaku Engekishi Gakkai 東京
帝国大学演劇史学会編
Tokyo: Daifichi Shobō 第一書房 1932-1933.
3 v. Asia PN2924.5/.K3T65

A collection, in three volumes, of essays on noh and kyōgen (comic interlude) by theatrical experts associated with the Tokyo University Literature Department. Vol. 1 includes essays on Mokuami, kabuki onnagata (female impersonator), changes in monomane (imitation) in noh drama, yakusha hyōbanki (actors' critical booklets), etc. Vol. 2 contains articles on kairaiishi (wandering puppeteers), wakashū kabuki (young men's kabuki), Chūshingura (Loyal Forty-Seven Retainers), etc. Vol. 3 discusses onnagata (female impersonator) roles in noh drama, significance of the hanamichi (elevated passageway) in kabuki theater, etc.

- 22 Gaisetsu Nihon engekishi 概説日本演劇史
(General History of Japanese Theatrical Arts)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Iwanami Shoten 岩波書店 1966.
504 p. illus. Asia PN2921/.K31

Written by the author of Nihon engeki zenshi (Comprehensive History of Japanese Theatrical Arts) with the intent of presenting a less detailed and more readable version. However, this is not a condensed version of the previous work but includes new materials although the format resembles the earlier one. He describes the origin and developments of the various arts, including bugaku (court music and dance), noh, kabuki, etc., and tries to note the changes in the arts within the context of the cultural environment of the times.

- 23 Geinintachi no geinōshi: kawara kojiki kara ningen kokuhō made
芸人たちの芸能史—河原乞食から人間国宝まで
(Performing Arts History of the Performers: From Riverbed Beggars to Living National Treasures)
Ei Rokusuke 永六輔
Tokyo: Banchō Shobō 番町書房 1969.
337 p. Asia PN1582/.J3E34

A series of essays on theatrical shows and personalities, centered mainly on TV programs up to 1969, by an author who theorizes that performing arts developed out of discrimination against the commoners. For example, kabuki actors were first treated as kawara kojiki (riverbed beggars). From his personal experiences and observations, the author makes unusual and interesting comments on performing arts, past and present. Appended is a chronological chart noting the year (1868-1970); significant theatrical and social events, popular songs of the year; theatrical personalities who were born or died that year.

GENERAL WORKS - HISTORY

- 24 Geinō kōzōshi no kenkyū 芸能構造史の研究
(Study of Historical Composition of Performing Arts)
Nakashio Kiyoomi 中塩清臣
Tokyo: Kazama Shobō 風間書房 1970.
878 p. Asia PL708/.N34

An analytical study of the composition of the different performing arts, including noh and kabuki, particularly from a historical standpoint of how the origin and past developments affect the changing composition of the arts. The author asserts that the arts follow a predetermined course of evolution and to understand the art, the genealogical developments must be researched. The author also points out the significance of the interactions between the different performing arts.

- 25 Geinōshi sōsetsu 芸能史叢説
(Commentaries on Performing Art History)
Iwahashi Koyata 岩橋小弥太
Tokyo: Yoshikawa Kōbunkan 吉川弘文館 1975.
423 p. illus. Asia PN2921/.I94

A compilation of the author's essays on performing arts history rather than a systematically organized historical work. Has detailed coverage of the arts of the Ancient (up to around 1180) and Middle ages (around 1180-1600) but does not touch on the modern period. Discusses the classic arts of gigaku, sarugaku, imayō, dengaku, shirabyōshi, etc.

- 26 Kabukiza 歌舞伎座
(Kabukiza Theater)
Ed. by Yoshida Teruji 吉田 暎二 編
Tokyo: Kabukiza Shuppambu 歌舞伎座出版部 1951.
332 p. illus. Asia PN2926/.T6K3

Published on the occasion of the reconstruction and reopening of the Tokyo Kabukiza Theater in January 1951. Recounts the history of the theater since its establishment in 1889. Includes a chronology of kabuki performances, both at this theater and others, between 1888 and 1951.

- 27 Kan'i naru Nihon kokugekishī 簡易なる日本国劇史
(Simplified History of Japanese Drama)
Hamamura Yonezō 浜村米蔵
Tokyo: Shinchōsha 新潮社 1926.
208 p. illus. Asia PL734/.H35

GENERAL WORKS - HISTORY

Comprised of two parts. Part 1 covers the period of classic drama and is divided into two sections, with the first surveying developments from the primitive age until the fruition of noh and the second, from puppet plays till the Genroku kabuki of 1600's. Part 2 discusses the period of modern drama and the first section covers the history of drama from late Genroku (late 17th century) to around 1800 while the second section records the transitions up to the beginning of Meiji period (1868).

- 28 Kindai Nihon gikyokushi 近代日本戯曲史
(History of Modern Japanese Drama)
Ôyama Isao 大山 功
Yamagata: Kindai Nihon Gikyokushi Kankôkai 近代日本戯曲史刊行会
1969.
4 v. Asia PL739.6/.09

A historical survey, in four volumes, of modern Japanese drama, spanning a period of over 100 years. Vol. 1 covers the Meiji period (1868-1912) and the birth of modern drama, discussing the contributions of famous writers such as Tsubouchi Shōyō (1859-1935), Okamoto Kidō (1872-1939), Mori Ōgai (1862-1922), et al. Vol. 2 surveys the Taisho period (1912-1925) and writers including Tanizaki Jun'ichirō (1886-1964), Kikuchi Kan (1888-1948), Osanai Kaoru (1881-1928), et al. Vol. 3 discusses pre-World War II Shōwa period (1926-1945) and Vol. 4, the post-World War II Shōwa period (1945-present). Each volume presents an introductory essay on the historical and theatrical background of the period, reviews the highlights and trends of the drama world, and traces the transitions through the works of outstanding writers.

- 29 Kinsei gekidan shi: Kabukiza-hen 近世劇壇史・歌舞伎座篇
(History of Modern Theatrical World: Kabukiza Edition)
Kimura Kinka 木村 錦花
Tokyo: Chuō Kōronsha 中央公論社 1936.
789 p. Asia PN2926/.T6K553

Presents the history of kabuki in Kobiki-chō, Tokyo during the Edo period, traces the developments prior to and following the opening of the Kabukiza in 1889 and records the performances at the theater until 1934. Notes, in detail, plays performed, dates, cast, reviews, etc.

- 30 Kinsei Nihon engekishi 近世日本演劇史
(History of Japanese Theater in Pre-modern Period)
Ihara Toshirō 伊原 敏郎
Tokyo: Waseda Daigaku Shuppambu 早稲田大学出版部 1925.
742 p. illus. Asia PN2922/.I345

GENERAL WORKS - HISTORY

An extension of Nihon engekishi (History of Japanese Theater) by the same author. Spans a period of about 80 years of the late Edo period. Divided into three historical periods: Kansei (1789-1800), Bunsei (1818-1829) and Tempo and Kaei (1831-1853). Yakusha hyōbanki (actors' critical booklets) serve as the basic research materials and the biographies, art styles, art talks, etc. of about 100 actors of Edo and Kyoto-Osaka areas are given. Scripts, music, theater structure, stage properties, government ordinances, etc. are also taken up.

- 31 Kinsei Nihon geinōki 近世日本芸能記
(Notes on Japanese Performing Arts of Recent Times)
Kuroki Kanzō 黒木勘蔵
Tokyo: Seijisha 青磁社 1943. Asia PN2922/.K87
444 p.

A compilation of 15 essays on the theatrical arts of recent times, including studies on the special characteristics of kabuki, Genroku period kabuki, different versions of kabuki scripts, such as on Yanone Gorō (The Arrow Maker), etc. Includes articles on sekkyō, saimon, etc.

- 32 Kokugekishi gaikan 国劇史概観
(General Survey of Japanese Theater History)
Takano Tatsuyuki 高野辰之
Tokyo: Shunjūsha 春秋社 1934. Asia PN2921/.T27
435 p. illus.

Comprised of six chapters. Chap. 1, "Summary Account of Japanese Theatrical History," is the main section and the remaining five provide further details of items discussed in the first chapter. The other chapters are: Chap. 2, "Study of Kōwakamai," Chap. 3, "Genroku Period in Kabuki History," Chap. 4, "Miscellaneous Comments on Kabuki," Chap. 5, "Historical Jōruri of Chikamatsu," and Chap. 6, "Actors' Critical Booklets."

- 33 Kokugeki yōran 国劇要覧
(Historical Outline of Japanese Drama)
Waseda Daigaku Engeki Hakubutsukan 早稲田大学演劇博物館
Tokyo: Azusa Shobō 梓書房 1932. Asia PN2921/.T82
646 p.

A historical survey, from the ancient period up to the early Shōwa period (mid-1920s), of the performing arts. Divided into the following eight chapters: classic and folk performing arts, noh and kyōgen, puppet plays, kabuki, shimpa and shingeki (modern theater), popular entertainments, ethnic arts (Ryūkyūs, Korea, Taiwan, Ainu, etc.), and movies. References are cited at the end of the chapters. Amply illustrated with a general index appended. Old publication but still considered useful in research.

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- 34 Meijiza monogatari 明治座物語
(Story of Meijiza Theater)
Kimura Kinka 木村 錦花
Tokyo: Kabuki Shuppambu 歌舞伎出版部 1928.
378 p. illus. Asia PN2926/.T6K55

Written and published in March 1928 in commemoration of the construction of the new Meijiza Theater. Relates the history of Meijiza and in essence, the history of theatrical arts during the Meiji period (1868-1912).

- 35 Meiji zenki engekiron shi 明治前期演劇論史
(Survey of Theatrical Commentaries of Early Meiji Period)
Matsumoto Nobuko 松本 伸子
Tokyo: Engeki Shuppansha 演劇出版社 1974.
398 p. Asia PN2923/.M37

A compilation of theatrical commentaries in newspapers and periodicals during the first 20 years of Meiji period (1868-1888). The central theme of the work is analysis of government policies toward the developing Japanese modern theater.

- 36 Minamiza 南 座
(Minamiza Theater)
Dōmoto Kansei 堂本 寒星
Tokyo: Bunken Shoin 文献書院 1929.
405 p. illus. Asia PN2924.5/.K3D65

Depicts the establishment and history of the Minamiza Theater which is the center of kabuki in Kyoto. The birthplace of kabuki is the area designated as Shijō-kawara in Kyoto. This work is a history of kabuki in Kyoto up to the early Shōwa period.

- 37 Misonoza shichijūnen shi 御園座七十年史
(70-Year History of Misonoza Theater)
Fujino Yoshio 藤野 義雄
Nagoya: Misonoza 御園座 1966.
640 p. illus. Asia PN2926/.N32M575

A detailed chronological record, spanning 70 years between 1895 and 1965, of the Misonoza Theater in Nagoya. Divided into three sections: Meiji, Taishō and Shōwa periods. Describes the various types of theatrical performances, biographical accounts and episodes of performers, changes in the theater itself, etc.

- 38 Nihon engeki bunka shiwa 日本演劇文化史話
(Anecdotal Cultural History of Japanese Theater)
Kawatake Shigetoshi 河竹 繁俊
Tokyo: Shinjusha 新樹社 1964.
403 p. illus. Asia PN2921/.K27

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A compilation of anecdotes and commentaries on the cultural developments of the Japanese theater. A number of the articles were previously published in monographs and periodicals. Covers the performing arts of the ancient period, origins of noh, iōruri and kabuki, changes in theatrical arts after World War II, various problems facing the traditional Japanese arts, and international exchange of performing arts in the modern period.

- 39 Nihon engeki hyakunen no ayumi 日本演劇百年のあゆみ
(Course of 100 Years of Japanese Theater)
Kawashima Jumpei 川島順平
Tokyo: Hyōronsha 評論社 1968.
284 p. illus. Asia PN2924/.K37

Presents the author's impressions and observations of the trends of Japanese theater since the Meiji Restoration (1868). The author categorizes modern Japanese theater into the following four groups: kabuki, the traditional Japanese art; shimpa, Shinkokugeki, Zenshinza, etc. which preserve, to some extent, the form and contents of kabuki; shingeki which was influenced by Western theater; and taishūgeki which is centered on kigeki or comedies.

- 40 Nihon engeki no kigen 日本演劇の起源
(Origin of Japanese Theatrical Arts)
Kure Fumiaki 呉文炳
Tokyo: Keimeisha 啓明社 1929.
250 p. Asia PN2921/.K876

Attempts to explain the origin of Japanese drama by examining the literature, religion, political conditions and cultural environment of the times. Discusses the introduction of arts from abroad and their influences on the native arts. Delves into sarugaku, gigaku, dengaku, etc., the precursors of noh, and eventual consolidation into the noh drama.

- 41 Nihon engeki ryakushi 日本演劇略史
(Abbreviated History of Japanese Theatrical Arts)
Hamamura Yonezō 浜村米蔵
Tokyo: Engeki Shuppansha 演劇出版社 1970.
153 p. Asia PN2921/.H363

Consists of two parts. Part 1 deals with the period of classical theater, starting with the primitive ages and tracing the development of noh, puppet plays and Genroku kabuki. Part 2 covers the period of modern theater with the emphasis on the full development of kabuki.

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- 42 Nihon engekishi 日本演劇史
 (History of Japanese Theater)
 Ihara Toshiro 伊原 敏郎
 Tokyo: Waseda Daigaku Shuppambu 早稻田大学出版部 1924.
 762 p. illus. Asia PN2924.5/.K3J43

A detailed study of the origin and historical development of kabuki, between the Keichō period (1596-1614) and Hōreki period (1751-1763). Notes the transitions from onna kabuki (women's kabuki) to wakashū kabuki (young men's kabuki) and to yarō kabuki (men's kabuki). Traces 200 years of kabuki history by discussing the biographies and performances of famous actors of Edo and Kyoto-Osaka. The introductory section provides a brief account of performing arts from ancient period to birth of kabuki.

- 43 Nihon engekishi 日本演劇史
 (History of Japanese Performing Arts)
 Iura Yoshinobu 井浦 芽信
 Tokyo: Shibundō 至文堂 1963.
 156 p. illus. Asia PN2921/.I66

A history of Japanese performing arts with emphasis on arts of the ancient and Middle Ages. Rather than a breakdown by historical periods, arrangement of this work is by the history of individual arts, including gigaku, bugaku (court music and dance), kagura (Shinto music and dance), different types of noh, etc. Includes discussions of modern period theatrical arts such as puppet plays, kabuki, etc. Appended to this lengthy work is a fairly detailed subject index.

- 44 Nihon engekishi 日本演劇史
 (History of Japanese Theatrical Arts)
 Takano Tatsuyuki 高野 辰之
 Tokyo: Tokyodō 東京堂 1947-1948.
 2 v. (v.1-2) Asia PN2921/.T343

A collection in three volumes of the lectures by the author, a professor at Tokyo University, given between 1926 and 1936 on the history of Japanese drama. Vol. 1 covers the period from prehistoric times up to 1600, touching on gigaku, bugaku (court music and dance), sarugaku, ennen and dengaku, which are the precursors of noh, and then discussing, in detail, the development of noh and kyōgen (comic interlude). Vol. 2 is devoted to kabuki, its origin and development during the 17th century, including Okuni kabuki, onna kabuki (women's kabuki), wakashū kabuki (young men's kabuki), yarō kabuki (men's kabuki) and Genroku kabuki.

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- 45 Nihon engekishi 日本演劇史
(History of Japanese Theatrical Arts)
Urayama Masao 浦山政雄 [他]
Tokyo: Ōfusha 桜楓社 1976.
136 p. illus. Asia PN2921/.U7

A general chronological survey of Japanese theatrical arts by historical periods, beginning with the ancient ages (up to Heian period or around 1180s), Middle Ages (Kamakura-Muromachi periods, around 1180-1600), early modern age (Tokugawa period, 1600-1868) and modern period (1868-present). This work can be considered an introductory treatise on the theatrical arts rather than an in-depth study and considers the overall influences of literature, songs, music and dances on the development of the performing arts.

- 46 Nihon engeki shiron 日本演劇史論
(Treatises on History of Japanese Theatrical Arts)
Kure Fumiaki 呉文炳
Tokyo: Yūhikaku 有斐閣 1921.
128 p. (v.1) Asia PN2921/.K87

Traces the history, evolution and characteristics of the theatrical arts. Vol. 1 covers the period from the introduction of kairaishi (wandering puppeteers) until the development of noh and kyōgen (comic interlude) of the Muromachi period (1392-1573).

- 47 Nihon engekishi ronsō 日本演劇史論叢
(Collection of Essays on History of Japanese Theater)
Tokyo Teikoku Daigaku Engekishi Kenkyukai 東京帝国
大学演劇史研究会
Tokyo: Kōgeisha 巧芸社 1937.
607 p. Asia PN2921/.T65

A collection of 30 essays by different experts on theatrical arts from ancient to modern periods. Written on the occasion of the retirement of Professor Tatsuyuki Takano from Tokyo University. Essays discuss the various performing arts including bugaku, dengaku, noh, kyōgen, kabuki, jōruri, etc.

- 48 Nihon engeki zenshi 日本演劇全史
(Comprehensive History of Japanese Theatrical Arts)
Kavatake Shigetoshi 河竹繁俊
Tokyo: Iwanami Shoten 岩波書店 1959.
1331 p. Asia PN2921/.K3

A detailed study of the development of performing arts in Japan. The initial article points out that the introduction of gigaku to Japan was the starting point. There are 12 chapters and an appendix with chronological listing of performing arts from the

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mythological age to the present. The ancient period (up to around 1180) is covered in Chap. 1 with emphasis on bugaku (court music and dance). The Middle Ages (around 1180-1600) are covered in Chap. 2 with emphasis on noh. The early modern period (1600-1868) is covered in Chapters 3-7 with the focus on development of kabuki. The remaining chapters covers the modern period (1868-present) and deal with new kabuki and modern theater.

- 49 Nihon engeki zuroku 日本演劇図録
(Illustrated Records of Japanese Theater)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Asahi Shimbunsha 朝日新聞社 1956.
1 v. illus. Asia Ref. PN2921/.K28
- An illustrated record of Japanese theater with 400 plates of photographs and reproductions of colored woodblock prints, delineating the history of performing arts from the primitive age of the dance of Goddess Ame-no-uzume in front of the cave in which Sun Goddess Amaterasu was hidden to the development of modern theater. Narrative explanations of theatrical history are included. Attached is an English text titled, "A Brief Survey of the Development of Japanese Theater Arts."
- 50 Nihon geinō no genryū: sangaku kō 日本芸能の源流: 散策考
(Source of Japanese Performing Arts: Consideration of Sangaku)
Hama Kazuo 浜一衛
Tokyo: Kadokawa Shoten 角川書店 1968.
442 p. illus. Asia PN2920/.H35
- An analytical probe into the source of performing arts with the focus on the origin and development of sangaku. The author points out the popular art of the period, sangaku, evolved as the counterpart of the court music, gagaku. The work describes the introduction of gigaku from China and development of sarugaku, dengaku and ennen, precursors of noh and the modern performing arts.
- 51 Nihon geinō no kigen 日本芸能の起源
(Origin of Japanese Performing Arts)
Yamagami Izumo 山上伊豆母
Tokyo: Yamato Shoten 大和書店 1977.
381 p. Asia PN2921/.Y35
- Examines Japanese mythologies, establishment and transmittal of ancient performing arts and relationships between folkloric religion and performing arts. The author's intent is to determine the nature and characteristics of the Japanese people of the ancient ages by analyzing the cultural history of the performing arts.

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- 52 Nihon geinōshi: Chūsei kabu no kenkyū 日本芸能史—中世歌舞の研究
(History of Japanese Performing Arts: Study of Songs and Dances of Middle Ages)
Iwahashi Koyata 岩橋小弥太
Tokyo: Geiensha 芸苑社 1951.
214 p. Asia PN2921/.I83

Study of the songs and dances of the Middle Ages (around 1180-1600) from a literary standpoint. Begins with an examination of kagura (Shinto music and dance), dengaku, etc. Proceeds to discussions of rōei, kusemai, imayō, shirabyōshi, etc. which flourished during the Middle Ages. Study is based on literature pertaining to the arts of the period.

- 53 Nihon geinōshi kōwa 日本芸能史講話
(Lectures on History of Japanese Performing Arts)
Komiya Toyotaka 小宮豊隆 [他]
Tokyo: Murasaki no Kokyōsha 紫乃故郷舎 1949.
186 p. Asia PN2921/.K65

A compilation of 11 lectures of the history of Japanese performing arts given in July 1948 as the summer lecture series of Tokyo Women's University. Talks include relationships of calligraphy, flower arrangement, tea ceremony, etc. to performing arts. Lectures were given by experts in their respective fields, including Kenji Shuzui's talk on the appreciation of puppet plays and kabuki.

- 54 Nihon geinōshi ronkō 日本芸能史論考
(Study of History of Japanese Performing Arts)
Matsuda Osamu 松田修
Tokyo: Hōsei Daigaku Shuppankyoku 法政大学出版局 1974.
289 p. Asia PN2922/.M38

A compilation of essays, previously published in periodicals and monographs, expounding the author's theory that the underlying currents of Japanese performing arts history are "discrimination" and "derision" and that the arts had to overcome them to survive. Because of discrimination, beauty was born and out of darkness, light emerged. This paradoxical situation is the fundamental characteristic of Japanese performing arts.

- 55 Nihon gekijōshi 日本劇場史
(History of Japanese Theater)
Gotō Keiji 後藤慶二
Tokyo: Iwanami Shoten 岩波書店 1925.
318 p. illus. Asia PN2921/.G68

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The author, who is an architect, describes the history of Japanese theater from an architectural standpoint. Includes a rather lengthy, illustrated appendix on structure of theaters in Europe. Also contains a brief chronological table, 1624-1864, of highlights of theater construction in Japan.

- 56 Nihon gekijōshi no kenkyū 日本劇場史の研究
(Study of History of Japanese Theater Architecture)
Suda Atsuo 須田敦夫
Tokyo: Sagami Shobō 相模書房 1957.
461 p. illus. Asia PN2921/.S8

A descriptive history of Japanese theater architecture from Ancient Ages to the beginning of the Modern Age (1868). Divided into historical periods: Kaniyo, Yamato, Nara, Heian, Kamakura, Muromachi, Momoyama, and Edo. Discusses theatrical performances and theater architecture of each period. Includes detailed sketches of theater layout. There are two lengthy appendices: a chronological table, 1596-1911, of theater structure including stage, seating arrangements, green room, etc., and for comparative purposes, a history of Chinese theater architecture.

- 57 Nihon gekijō zushi 日本劇場図史
(Illustrated History of Japanese Theater)
Takeuchi Yoshitarō 竹内茅太郎
Tokyo: Mibu Shoin 壬生書院 1935.
2 v. illus. Asia PN2921/.T34

Comprised of two volumes and each volume begins with photos and sketches of Japanese theaters followed by a textual section. Vol. 1 contains an abbreviated history of theatrical performances, including comments on noh, dengaku, sarugaku, etc., and a record of the historical development of theater stages. Vol. 2 includes an article on the origin and development of kabuki and an account of structural style of theaters.

- 58 Nihon gikyokushi 日本戯曲史
(History of Japanese Drama)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Ōfūsha 桜楓社 1964.
701 p. illus. Asia PL734/.K38

A comprehensive history of the origins of performing arts, such as gigaku, bugaku, sarugaku, etc., in the ancient period. The second part is lengthy, consisting of eight chapters on the changes and developments in Japanese drama from the Middle Ages (around 1180-1600) up to the modern period. The latter section covers noh, puppet plays, kabuki, modern theater, etc.

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- 59 Nihon shomin bunka shiryō shūsei, dai 12-15-kan: geinō kiroku
日本庶民文化史料集成, 第十二~十五卷: 芸能記録
(Collection of Materials on Japanese Popular Culture, Vols. 12-15:
Records of Performing Arts)
Geinōshi Kenkyūkai 芸能史研究会
Tokyo: San'ichi Shobō 三一書房 1975.
4 v. Asia PN2920/.N5/v.12-15
- Vol. 12 contains two parts. Part 1 is the Matsudaira Yamato-no-Kami nikki (Diary of Lord Matsudaira Yamato) which is the main document in this volume. Also contains Nara-chō kōgyō kiroku (Records of Theatrical Performances of Nara) and the following kabuki records: Nakamura Tempo nikki (Diary of Nakamura Theater during Tempo Period, 1830-1844) and Nakamura nikkishō (Digest of Diary of Nakamura Theater). Vol. 13 contains the following: En'yū nikki, a diary recording 13 years (1773-1785) of post-retirement daily life of Yanagisawa Mino-no-Kami Nobutoki, the second lord of Kōriyama fief of Yamato (Nara), and En'yū nikki betsureku, a supplementary diary recording the viewing by Nobutoki of the Edo Sanza (Nakamura, Ichimura and Moritaza Theaters) and Jōrurisa Theater. Vol. 14 contains sets nos. 1-21 of Kyōta yakushoku jō, which consists of 42 sets of kabuki materials, mainly banguke (actors' ratings), and also yakusha hyōbanki (actors' critical booklet), kabuki programs, portraits of famous performers, etc. The materials are mostly on kabuki in Osaka and this work is the most complete of its kind and considered indispensable in research on Osaka kabuki. Vol. 14 covers the period, 1624-1811. Vol. 15 contains sets nos. 22-36 and six appendices covering the period, 1812-1827.
- 60 Ōchō engekishi 王朝演劇史
(History of Performing Arts during the Dynastic Period)
Ogata Kanekichi 尾形亀吉
Tokyo: Meiji Shoin 明治書院 1948.
360 p. Asia PN2922/.034
- Describes the basic features and historical significance of the commoners' performing arts during the dynastic or Heian-chō (794-1192). Divided into two parts: musical drama, and songs and dances. Sarugaku, kairaiishi (wandering puppeteer), dengaku and ennen are discussed in the first part and imayō and shirabyōshi in the second part.
- 61 Sasuraibito no geinōshi さすらい人の芸能史
(Performing Arts History of Wanderers)
Misumi Haruo 三隅治雄
Tokyo: Nihon Hōsō Kyōkai 日本放送協会 1978.
206 p. illus. Asia PN2921/.M49

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The author believes that Japanese performing arts were born and nurtured in an environment of fraternization between the local populace and itinerant performers who utilized outdoor spaces or indoor rooms as their stages. This work traces the footsteps of the vigorous traveling performers, who roamed the countryside of Japan, using any available open space to stage their acts.

- 62 Shashin kindai geinōshi 写真近代芸能史
(Illustrated History of Modern Theatrical Arts)
Ed. by Nihon Kindaishi Kenkyūkai 日本近代史研究会編
Tokyo: Sōgensha 創元社 1954.
1 v. illus. Asia PN2924/.N54

A photo album, with explanatory commentaries, on Japanese theatrical arts, covering the period from 1868 to 1953. Begins with a photo and comments on Edo kabuki of 1868. Proceeds to the modern theater of Taisho period (1912-1926), such as the Free Theater, Tsukiji Little Theater, new kabuki, etc. Covers the introduction of sound movies, the patriotic songs during World War II, transition to peacetime songs of post-World War II and development of national performing arts during the 1950s. Includes a chronological table of the highlights of modern theater between 1868 and 1953.

- 63 Shōchiku shichijūnen shi 松竹七十年史
(Shōchiku's History of 70 Years)
Shōchiku Kabushiki Kaisha 松竹株式会社
Tokyo: 1964.
970 p. illus. Asia PN1999/.S5S5

Relates the establishment in 1902 of the general partnership company of Shōchiku by the brothers, Shirai Matsujirō and Ōtani Takejirō. Traces the historical development of Shōchiku Co., Ltd. until 1963. The book is made up of three parts: present status of company, Shōchiku history, and company record and documentary materials.

- 64 Tōto Meiji engekishi 東都明治演劇史
(History of Tokyo Theatrical Arts of Meiji Period)
Akiba Tarō 秋庭太郎
Tokyo: Ōtori Shuppan 鳳出版 1975.
632 p. illus. Asia PN2926/.T6A4

Traces the transitions of the theatrical world, with Tokyo as the center, over a span of 45 years. Begins with the shibai (theatrical plays) of the Edo Saruwaka-chō Sanza (Nakamuraza, Ichimuraza and Moritaza Theaters) of the late Edo period, through the kabuki, modern theater, etc. of Meiji period (1868-1912), and up to the start of Taishō period (1912 and 1913).

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- 65 Waga kotengeki 我が古典劇
 (Classic Drama of Japan)
 Shuzui Kanji 守隨憲治
 Tokyo: Chitose Shobō 千歳書房 1942.
 306 p. Asia PN2921/.S88

Presents an overall view of the development and transitions of Japanese drama. Briefly covers, in historical order, gigaku, sangaku, ennen-mai, noh, puppet plays, kabuki and modern drama. Serves as an introductory guide to Japanese performing arts.

- 66 Zoku chūsei geinō no kenkyū: dengaku o chūshin to shite 続中世
 芸能の研究 — 田楽を中心として —
 (Supplemental Study of Performing Arts of Middle Ages: Centered on
 Dengaku)
 Arai Tsuneyasu 新井恒易
 Tokyo: Shin Dokushosha 新読書社 1974.
 898 p. illus. Asia PN2922/.A731

A supplemental work to the author's Chūsei geinō no kenkyū (Study of Performing Arts of Middle Ages). This study is centered on dengaku which appeared on the Japanese scene in the late 10th century and was prominently performed for three centuries. Even in this 20th century, dengaku is still being performed in 70 places throughout Japan and is reported in this work in relation to festivals. This study also contains a general history of dengaku.

GENERAL WORKS - COMMENTARIES

- 67 Dentō engeki no hassō 伝統演劇の発想
(Original Concepts in Traditional Theatrical Arts)
Takechi Tetsuji 武智鉄二
Tokyo: Haga Shoten 芳賀書店 1967.
342 p. illus. Asia PN2924.5/.K3T34

Consists of three main sections. The first is an abbreviated historical account of the birth and development of kabuki. The second section discusses the present status of traditional theatrical arts, with emphasis on kabuki. The third section reveals kyōgen (comic interlude) as a traditional art and concludes with the birth of modern, avant-garde theater. A rambling account of theatrical arts with the focus on kabuki.

- 68 Dentō engeki sadan 伝統演劇瑣談
(Trivial Talks on Traditional Theatrical Arts)
Takita Teiji 滝田貞治
Tokyo: Shomotsu Tembōsha 書物展望社 1943.
308 p. illus. Asia PN2924.5/.K3T35

Comments on the origin of kabuki, influence of jōruri (puppet play) on kabuki, development of kabuki kyōgen (comic interlude), and influence of kabuki on Shimpa and Shingeki. Takes up the plays of Chikamatsu Monzaemon (1653-1725) and Tsuruya Namboku (1755-1829). The concluding section contains miscellaneous talks on modern theater, including Osanai Kaoru's plays and status of theatrical arts in Taiwan where the author was a professor.

- 69 Engei mondō gohyakudai 演芸問答五百題
(Five Hundred Questions and Answers on Theatrical Arts)
Kaneke Ban'u 兼子伴雨
Tokyo: Iroha Shobō いろは書房 1914.
195 p.

A collection of questions and answers pertaining to kabuki and other theatrical arts which were published in the "Theater Questions and Answers" column of the periodical, Engeki gahō (Theatrical Arts Pictorial). Reflects the interest, tastes and outlook of the populace, regarding the theater, at the time.

- 70 Engeki biron 演劇美論
(Aesthetics of Theatrical Arts)
Kishida Ryūsei 岸田劉生
Tokyo: Tōkō Shoten 刀江書店 1930.
258 p. Asia PN2921/.K58

GENERAL WORKS - COMMENTARIES

The author who is a Western oil painting artist cherishes the old theater, namely, kabuki and gidayūgeki (puppetry), and theorizes on their beauty and aesthetic appeal. First, he describes the characteristics that make up the old theatrical arts, analyzes the different ingredients, such as actors, hanamichi (elevated passageway), etc., and reveals his aesthetic appreciation of them from an artist's viewpoint. Included is a reproduction of the author's oil painting of actors performing on the hanamichi.

- 71 Engeki dangi 演劇談義
 (Discourse on Performing Arts)
 Ihara Seiseien (Toshiro) 伊原青々園 [敏郎]
 Tokyo: Okakura Shobō 岡倉書房 1934.
 242 p. Asia PN2921/.I43

A selected compilation of essays and articles, concerning the performing arts, published by the author in newspapers and magazines between 1927 and 1931. The author is a drama critic and begins the book with articles on the function of a drama critic and his youthful days as a critic for the newspapers. Included are such diverse articles as biographies of actors, paintings by kabuki performers, appreciation of Chūshingura (The Loyal Forty-seven Retainers), etc.

- 72 Engekigaku no kihon mondai 演劇学の基本問題
 (Fundamental Problems in the Study of Drama)
 Obata Motoo 小島元雄
 Tokyo: Kazama Shobō 風間書房 1969.
 534 p. illus. Asia PN1655/.023

The author states that the study of drama originated in early 20th century in Germany with Maxhermann as its first advocate, and that the concept is still new in Japan. This work is a survey of the problems involved and is composed of four parts. Part 1 defines the concept and parameter of drama study. Parts 2 and 3 probe into the details of the fundamental problems affecting the study. Part 4 takes up classic Japanese theatrical arts, mainly kyōgen and kabuki, and considers the characteristics, performers, stage, etc. of these arts.

- 73 Engeki hyōron 演劇評論
 (Commentaries on Theatrical Arts)
 Komiya Toyotaka 小宮豊隆
 Tokyo: Nichigetsusha 日月社 1914.
 448 p. Asia PN2921/.K652

A compilation of the author's commentaries on the theater. Comprised of three main chapters. Chap. 1, "Kabuki Plays and Personalities," consists of a series of short articles on plays, including Nozakimura,

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Obiya, Horikawa, and the performers. Chap. 2 "Translated Plays and Personalities in the plays," discusses Japanese versions of "Salome," "Faust," "Othello," etc. Chap. 3 is a miscellaneous section with comments on traditional and modern Japanese theaters, famous actors, playwrights, etc.

- 74 Engeki junrei 演劇巡礼
(Pilgrimage of Theatrical Performances)
Miyake Shūtarō 三宅周太郎
Tokyo: Chūō Kōronsha 中央公論社 1935.
1 v. Asia PN2921/.M586

Contains mainly commentaries, concerning kabuki plays and actors, written by the author between 1928 and 1935. Includes other items, such as comments on puppet plays and other theatrical performances, extracts from newspaper theater reviews, recollections of deceased actors and playwrights, etc. There is a sequel, Zoku engeki junrei (Pilgrimage to Theatrical Performances, Supplement), covering the subsequent years, 1935 to 1940.

- 75 Engeki shinchō 演劇新潮
(New Trends in Drama)
Osanai Kaoru 小山内薫
Tokyo: Hakubunkan 博文館 1908.
384 p. Asia PN2924/.083

A collection of articles by the author published in the periodical, Kabuki, between 1904 and 1907. The first half of the book introduces European theater, including Ibsen's plays. The latter half consists of comments on kabuki plays including Yoshitsune sembonzakura (The Thousand Cherry Trees of Yoshitsune), Sukeroku, etc.

- 76 Engeki to bungaku 演劇と文学
(Theatrical Arts and Literature)
Osanai Kaoru 小山内薫
Tokyo: Seijō Gakuen Kōenkai 成城学園後援会 1926.
523 p. illus. Asia PN2039/.083

Attempts to show the relationships between theatrical arts and literature. Of the 13 chapters in the book, five are based on views expressed by American and European scholars on theater and literature. Other articles discuss contact points between literature and theater, analysis of dramatic plays, study of kabuki, theater and society, etc.

- 77 Engeki zakkichō 演劇雑記帖
(Theatrical Miscellany)
Hōjō Hideji 北條秀司
Tokyo: Yomiuri Shimbunsha 読売新聞社 1975.
336 p. Asia PN2924/.H6

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The author, a playwright for over 40 years, compiles into this work brief articles on the theater which had been published in newspapers, periodicals, etc. His work includes comments on modern theater and trends, his personal life and family, tributes to his deceased colleagues who were actors and playwrights, etc.

- 78 Engyo gekidan 鳶魚劇談
(Theater Talks of Engyo)
Mitamura Engyo 三田村鳶魚
Tokyo: Shun'yōdō 春陽堂 1925.
502 p. illus. Asia PL767/.M58

The author, who has interest in sociological research of the Edo period, seeks historical evidences of the events, customs and social conditions portrayed in theatrical plays. Examples of kabuki plays scrutinized are Chūshingura (Loyal Forty-seven Retainers), Sannin Kichiza (The Three Kichiza), etc.

- 79 Geidan no kenkyū: shin'i denshōkō 芸談の研究—心意伝承考
(Study of Art Talks: Thoughts on Spiritual Transmission)
Uehara Teruo 上原輝男
Tokyo: Waseda Daigaku Shuppambu 早稲田大学出版部 1972.
277 p. illus. Asia PN1707/.N4

A systematic study of art talks, particularly from a folkloristic viewpoint. Rather than the contents of art talks, focuses on the study of the environment, which encouraged expressions on art, and on the attitudes, forms, etc. of art talks.

- 80 Geigō gojūnen 芸業五十年
(Fifty Years of Theatrical Work)
Kojima Nisaku 小島二朔
Tokyo: Seisabō 青蛙房 1968.
295 p. illus. Asia PN2927/.K63

A compilation of the author's essays on his 50 years of theatrical career, first as a playwright of kyōgen (classical comedy) then as a playwright of theatrical and dance plays. The author was a disciple of the great playwright, Kawatake Mokuami (1816-1893), and begins his essays with recollections of his training under Mokuami. The author presents his personal observations of kabuki, kyōgen and other theatrical performances and performers, personal experiences and anecdotes, to provide a readable narrative.

- 81 Geinō 芸能
(Performing Arts)
Ikeda Yasaburō 池田弥三郎
Tokyo: Iwasaki Shoten 岩崎書店 1955.
245 p. Asia GR340/.M575/v.1

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The starting point of performing arts is religious and ritualistic actions and movements. Therefore, its early history is not recorded in any document and they were transmitted as part of the folk arts. On this assumption, the author introduces the various arts, including kabuki, noh, Japanese dance, folk performing arts, Ryukyuan dance, etc., and examines each from historical and folkloristic standpoints.

- 82 Geinō 芸能
 (Performing Arts)
 Toki Michiko 土岐迪子
 Tokyo: Kajima Kenkyūjo Shuppankai 鹿島研究所出版会 1970.
 242 p. illus. Asia PN2927/.T67

Portrays the personal and professional lives, notable performances and individualistic contributions to theater of Japanese women in performing arts. Categorized into three groups: theater and movies, Japanese dance and Japanese music. Performers depicted include Matsui Sumako of Shingeki and Mizutani Yaeko of Shimpa, Azuma Tokuho and Hanayagi Sumi of Japanese dancing and Enju Dayu of Japanese music.

- 83 Gei no kao: dentō to zen'ei 芸の顔 — 伝統と前衛
 (The Face of Art: Tradition and Avant-garde)
 Nishiyama Matsunosuke 西山松之助
 Tokyo: Shueisha 秀英社 1969.
 325 p. illus. Asia PN1582/.J3N55

A collection of over 50 short articles by the author on theatrical arts. Articles had been previously published in various periodicals and newspapers. Touches on Zeami's noh concepts, Ichikawa Danjūrō, traditions of kabuki, ballet, modern theater, etc. Attempts to present the different facets of Japanese theatrical arts, past and present.

- 84 Gei no koto geijutsu no koto 芸のこと, 芸術のこと
 (About Skills and Arts)
 Komiya Toyotaka 小宮豊隆
 Tokyo: Kadokawa Shoten 角川書店 1969.
 350 p. Asia PN2921/.K6

A compilation of essays by the author on performing arts, ranging from gagaku (court music) to modern theater. Discusses, in order, gagaku, noh and kyōgen, kabuki, puppet plays, Chinese musical dance, Russian theatrical arts, Japanese versions of Western opera, etc. Includes comments on the need for a national comprehensive arts college to upgrade the skills. The essays also indicate the trends of performing arts in Japan.

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- 85 Gekijō no isu 劇場の椅子
 (Theater Seat)
 Toita Yasuji 戸板康二
 Tokyo: Sōgensha 創元社 1952.
 302 p. Asia PN2921/.T582

A compilation of comments on the theater by the author, a drama critic, who says he spends a considerable portion of his life in a theater seat. He loves the theater and his attitude, as a critic, is to discover laudable points in the plays and performers rather than to search for flaws to deride. From the standpoint of a spectator, he presents his impressions and observations on performances kabuki, noh, Shimpa, etc. and on actors and actresses, namely, Koshirō, Baikō, Mizutani Yaeko, et al.

- 86 Geki to bungaku 劇と文学
 (Drama and Literature)
 Tsubouchi Yūzō (Shōyō) 坪内雄藏 [道遥]
 Tokyo: Fuzambō 富山房 1911.
 721 p. Asia PN2921/.T82

A collection of the author's treatises and essays on drama and literature. Comments on subjects such as the fountainhead of modern literature, renaissance and romanticism, Ibsen's plays, Chikamatsu and Shakespeare, future of Japanese classic theater, reasons for Japanese interest in Shakespearean plays, value of Chūshingura (The Loyal Forty-seven Rōnin) as a drama, women and theatrical arts, how to read modern novels, etc. A rambling account, without any central theme, of the author's thoughts and observations in the fields of drama and literature.

- 87 Haizara no kemuri 灰皿の煙
 (Smoke from the Ashtray)
 Kimura Kinka 木村錦花
 Tokyo: Sagami Shobō 相模書房 1937.
 282 p. Asia PN2921/.K55

A compilation of random thoughts on theatrical performances, personalities, etc. Talks about past theater "Angels" and problems involved in sponsoring and staging shows. Notes the personal habits and professional skills of Ichikawa Sadanji, Nakamura Ganjirō, et al. This work also contains a fairly detailed "Playwright's Glossary," explaining the specialized terms used by script writers.

- 88 Hihyōshū 批評集
 (Collection of Commentaries)
 Komiya Toyotaka 小宮豊隆
 Tokyo: Iwanami Shoten 岩波書店 1924.
 396 p. Asia PN2924/.K65

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A collection of short commentaries by the author, a drama critic, on the theater and fine arts. Articles include, "First Impression of Kichieemon," "Future of Modern Theater," "On Chekov's Cherry Orchard," etc. In addition to theater, the author comments on art exhibitions giving his evaluations of paintings.

- 89 Hikaku engekigaku 比較演劇学
(Comparative Studies in Drama)
Kawatate Toshio 河竹登志夫
Tokyo: Nansōsha 南窓社 1967.
554 p. Asia PN2924/.K39
- Advocates the possibility and significance of this new field called "comparative studies in drama" and presents his methodology. From this standpoint, he compares jōruri and kabuki with foreign theater and tries to determine the universal, as well as the special, characteristics of the Japanese arts. The work is made up of three divisions. In the first, the author presents his theory and methodology of comparative studies. In the second, he compares Japanese arts with Western and in the third, he proceeds to conduct detailed studies of Japanese theater and Hamlet (Japanese version). There is a sequel, Zoku hikaku engekigaku (Comparative Studies in Drama, Supplement), by the same author.
- 90 Hikaku geinōron: Nihon to sekai no geinō 比較芸能論—
日本と世界の芸能
(Comparative Studies in Performing Arts: Japanese and World Performing Arts)
Ed. by Geinōshi Kenkyūkai 芸能史研究会編
Tokyo: Heibonsha 平凡社 1971.
381 p. illus. (Nihon no koten geinō, 10 日本の古典芸能, 10)
Asia PN2921/.N53/v.10
- A collection of treatises by various experts to determine the basic characteristics of performing arts, the significance of the arts to mankind and the future course of Japanese classic arts. The approach used in the study is comparison of performing arts of Japan with those of the other countries. Treatises cover such subjects as the role of Japanese arts in the history of the world's performing arts, comparisons of Eastern and Western drama and Japanese performing arts as seen by foreigners.
- 91 Kidō gekidan 綺堂劇談
(Theatrical Talks of Kidō)
Okamoto Kido 岡本綺堂
Tokyo: Seibō 青蛙房 1956.
351 p. Kajiyama

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A compilation of essays on the theater written over a period of time, from early Shōwa period until his twilight years, by the playwright and critic, Okamoto Kidō (1872-1939). Presents his opinions and impressions on yose (variety show), shibai, kabuki, kyōgen (classical comedy) and comments on actors and their performances. Being a playwright, Kidō provides advice on how to write dramatic plays and recollects his own creations.

- 92 Kindai geki bungaku 近代劇文学
(Commentaries on Modern Drama)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Kawade Shobō 河出書房 1938.
200 p. (Nihon bungaku taikai, 23) 日本文学大系, 23)
Asia PL739.35/.K38/v.23

A sequel to Kinsei geki bungaku (Commentaries on Pre-Modern Drama) by Shuzui Kenji, this work continues the discussion of kabuki and puppet plays from 1750s to Meiji and early Taishō periods (early 20th century). For those who had not read the earlier work, there is an introductory section outlining the historical development of the arts. This work describes the flourishing period of kabuki and puppet plays, their interactions, full development of domestic and dance plays, etc.

- 93 Kindai gikyoku no sekai 近代戯曲の世界
(World of Modern Drama)
Nagahira Kazuo 永平和雄
Tokyo: Tokyo Daigaku Shuppankai 東京大学出版会 1972.
281 p. Asia PL734/.N33

The author asserts that in the study of post-World War II modern literature, dramatic plays had been neglected and that there is need to seriously evaluate them from a literary standpoint. He points out that the study and compilation of history of dramatic plays need further strengthening. To make his point, the author comments on the plays and writings of Tsubouchi Shōyō, Mori Ōgai, Osanai Kaoru, et al.

- 94 Kinsei engeki kōsetsu 近世演劇考説
(Essays on Theatrical Arts of Pre-Modern Age)
Kuroki Kansō 黒木勘蔵
Tokyo: Rikugōkan 六合館 1929.
534 p. Asia PN2924.5/.K3K8

A compilation of the author's essays on theatrical arts, primarily kabuki and jōruri (puppet play), of the Edo period (1600-1868). Essays include "Unique Qualities of Kabuki," "Kabuki of the Genroku Period," "Study of Chikamatsu's Plays," "National Character of Kabuki," etc. There are articles, also, on the works of Kino Kaion, Takeda Izumo, Bungo-no-Jō, et al.

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- 95 Kinsei geki bungaku 近世劇文学
 (Commentaries on Pre-Modern Drama)
 Shuzui Kenji 守隨憲治
 Tokyo: Kawade Shobō 河出書房 1938.
 187 p. (Nihon bungaku taikō, 22) 日本文学大系22)
 Asia PL739.35/.S58
- Narrates and comments on dramatic arts, with emphasis on kabuki and ayatsuri iōruri (puppet play), during part of the Pre-Modern Age (specifically, from 1596 to 1763). The work is divided into four periods: origin of kabuki and puppet plays, early developmental stage, growth period and fruition. Describes, in stages, how kabuki and puppet plays developed into popular theatrical arts. The sequel to this work is Gendai geki bungaku (Commentaries on Modern Drama) by Kawatake Shigetoshi.
- 96 Kogeinō no kenkyū 古芸能の研究
 (Study of Old Performing Arts)
 Ueno Masazumi 上野正澄
 Tokyo: Ōfusha 桜楓社 1974.
 384 p. illus. Asia PN2922/.U46
- Consists of two sections: textual narration and source materials. The textual section discusses subjects such as: definitive explanations of the word, "performing arts," views toward performing arts in classic literature, genealogies of the birthplaces of performing arts, study of the patterns of performing arts, etc. The source materials section includes materials on kairaiishi (wandering puppeteers), ningyō shibai (puppet play), chronological listing of materials pertaining to old performing arts, etc.
- 97 Koten geinō namari to suigin 古典芸能 鉛と水銀
 (Classic Performing Arts: Lead and Mercury)
 Gunji Masakatsu 郡司正勝
 Tokyo: Nishizawa Shoten 西沢書店 1975.
 414 p. illus. Asia PN2921/.G83
- A series of 65 short articles by the author previously published in periodicals and newspapers. The title, "Lead and Mercury," was used in a previous short article on the heavy facial cosmetics used by kabuki actors, especially when playing onnagata (female impersonator) roles, and dangers of lead and mercury poisoning. The 65 articles cover a wide variety of theatrical subjects but the underlying theme is kabuki.
- 98 Meiji gekidan rampu no shita ni te 明治劇談 ランプの下にて
 (Meiji Period Theater Talks under the Lamp)
 Okamoto Kidō 岡本綺堂
 Tokyo: Seisabō 青蛙房 1965.
 361 p. Asia PN2923/.037

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A compilation of 37 articles by the author on the theater of the Meiji period (1868-1912). Articles were published from 1920 in the periodical, Shin engei (New Theatrical Arts). Subjects covered include actors, namely, Ichikawa Danjūrō, Morita Kan'ya, et al., kabuki plays such as Funa Benkei (Benkei in the Boat), opening of the Kabukiza theater, theatrical highlights prior to and after the Russo-Japanese War (1904-1905), etc. This work is a reprint of the 1935 edition. There is a sequel, Meiji no engeki (Theater of Meiji Period).

- 99 Meiji no engeki 明治の演劇
 (Theater of Meiji Period)
 Okamoto Kidō 岡本綺堂
 Tokyo: Daitō Shuppansha 大東出版社 1942.
 290 p. Asia PN2923/.037/1942

There is a sequel to Meiji gekidan, rampu no shita nite (Meiji Period Theater Talks under the Lamp). Contains the same articles as the previous work except for a section, "Yose to shibai" (Variety Show and Theater) which was appended. The title of the work was also changed.

- 100 Nihon engeki kōsatsu 日本演劇考察
 (Thoughts on Japanese Theater)
 Miyake Shūtarō 三宅周太郎
 Tokyo: Fuzambō 富山房 1948.
 412 p. Asia PN2924.5/.K3M55

Written soon after World War II, when the course of Japanese theatrical arts was in doubt, the author ponders the past and future of the arts. He presents his views on the best possible course for kabuki under the new post-war circumstances. Also discusses puppet plays and gives his advice on how to appreciate them. In the concluding section, "Future of Classic Theatrical Arts," takes up three kyōgen (classical comedy) and 29 kabuki plays, including Sukeroku, Sugawara denju tenarai kagami (Sugawara's secrets of calligraphy), etc.

- 101 Nihon engeki no kenkyū 日本演劇の研究
 (Studies in Japanese Theatrical Arts)
 Takano Tatsuyuki 高野辰之
 Tokyo: Kaizōsha 改造社 1926-1928.
 2 v. Asia PN2923/.T3

A collection, in two volumes, of the author's essays and lectures on Japanese theatrical arts from ancient to modern times. Vol. 1 is divided into two parts: performing arts and dance, and songs. The first part presents the historical background of performing arts in the Orient and in Japan, surveys the works of Chikamatsu Monzaemon (1653-1725), comments on the early forms of kabuki and regional arts.

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The second part reports on the development of Japanese songs, including local folk and the classical-type to accompany noh and kabuki performances. Vol. 2 is also divided into two parts: pre-and post-kabuki sections. Pre-kabuki section covers bugaku (court music and dance), rōei, shōmyō (Buddhist chant), noh, etc. Post-kabuki relates in detail the historical development of kabuki and kyōgen (comic interlude).

- 102 Nihon engeki to tomo ni 日本演劇とともに
(Together with Japanese Theatrical Arts)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Tōto Shobō 東都書房 1964.
270 p. illus. Asia PN2924.5/.K3K382

Random articles and essays, mainly recollections of the author's 53 years' association with Japanese theatrical arts. Describes his 30 years of professorship at Waseda University immersed in the study and teaching of Japanese theater. Recalls his tutelage under Tsubouchi Shōyō, the loss of Mokuami's personal library in the great earthquake of 1923, the visit to bunraku (puppet play) by Princess Alexandra of England in 1961, etc. Also comments on kabuki plays and performers with whom he socialized.

- 103 Nihon geinō denshōron 日本芸能伝承論
(Theory of Transmitting Japanese Performing Arts)
Ikeda Yasaburō 池田弥三郎
Tokyo: Chuō Kōronsha 中央公論社 1962.
322 p. Asia GR340/.I38

A collection of essays by the author who is a scholar on Japanese literature. The author theorizes that the mother of Japanese literature is performing arts. The author proceeds to study and explain, from a folkloristic standpoint, the problem of transmitting performing arts from generation to generation.

- 104 Nihon no dentō geinō 日本の伝統芸能
(Traditional Performing Arts of Japan)
Kokuritsu Gekijō 国立劇場
Tokyo: Daichi Hōki 第一法規 1973.
357 p. illus. Asia PN2921/.K63

An overall beginner's guide to the traditional performing arts, including gagaku (court music), noh and kyōgen, bunraku (puppet play), kabuki, hōgaku (Japanese music), hōbu (Japanese dance), and folk performing arts. With numerous illustrations, explains the history, types, special features, friends, present status, etc. of each of the performing arts. Contains an introductory article presenting a general historical survey of Japanese performing arts.

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- 105 Nihon no engeki 日本の演劇
(Japanese Theatrical Arts)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Tokyodō 東京堂 1942.
416 p. Asia PN2921/.K32

A beginner's guide to Japanese theater and performing arts. Composed of 3 parts. An abbreviated history of Japanese performing arts is given in Part 1. Part 2 is a record of the damages inflicted on kabuki by the great earthquake of 1923. Part 3 is a report and critical evaluation of the theatrical arts amidst the turmoil of the Sino-Japanese Conflicts of 1930s. Appended is a short chronological table of performing arts from the ancient times to 1942.

- 106 Nihon no geinō 日本の芸能
(Japanese Performing Arts)
Satō Kaoru 佐藤 薫
Tokyo: Sōgeisha 創芸社 1961.
504 p. illus. Asia PN2921/.S3

An orientation guide to Japanese performing arts. Comprised of three parts. Part 1 provides a general explanation of the performing arts. Part 2 presents the history, playwrights, actors, acting skills, choreography, stage properties, costumes, etc. of the various arts. Part 3 discusses the present status and future outlook of Japanese performing arts.

- 107 Saku to hyōron 作と評論
(Plays and Commentaries)
Tsubouchi Tūzō (Shōyō) 坪内雄藏 [逍遙]
Tokyo: Waseda Daigaku Shuppambu 早稲田大学出版部 1909.
495 p. Asia PN2923/.T82

A collection of commentaries on dramatic plays, actors, scripts, Japanese dance and music, etc. The beginning section is devoted to translations and comments on Western plays such as "Merchant of Venice," "Hamlet," etc. Proceeds to writing of play scripts and their importance in training ideal actors, problems faced by women performers and playwrights, present status and future of Japanese dance, relationship between music and literature, etc.

- 108 Shibai banashi 芝居はなし
(Talks about the Theater)
Mitsumura Engyo 三田村 鳶魚
Tokyo: Kabuki Shuppambu 歌舞伎出版部 1926-1927.
2 v. illus. Asia PN2924.5/.K3M582

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A compilation, in two volumes, of rambling talks and comments about various aspects of the theater, including kabuki and noh plays, rakugo (comic story-telling), etc. An example is the author's treatment of Yotsuya kaidan (Ghost Story of Yotsuya). The author questions whether it is actually a ghost story, looks for truths and falsehoods in the story, etc. There is a brief commentary on the finesse of Encho in relating ghost stories in his rakugo.

- 109 Shibai fūzoku 芝居風俗
(Customs and Manners of the Theater)
Mitamura Engyo 三田村 鳶魚
Tokyo: Kabuki Shuppambu 歌舞伎出版部 1928.
312 p. illus. Asia DS821/.M58

A compilation of the author's theatrical talks pertaining to social customs and manners. Includes articles on bad tastes bred by the theater, significance of family crests of actors, reasons for few onnagata (female impersonator) roles in Edo, etc.

- 110 Shibai mukashi banashi 芝居むかしはなし
(Reminiscences About the Theater)
Fukuhara Rintarō 福原 麟太郎
Tokyo: Mainichi Shimbunsha 毎日新聞社 1974.
234 p. Asia PN2924/.F84

Reminiscences of the author about his personal experiences with and observations of the theater between 1913 and 1928. The author recalls going to Tokyo in 1913 and viewing the plays, "Romeo and Juliet," "Salome," etc. His theatrical interests include kabuki and kyōgen (comic interlude) but his recollections are mainly those of the Japanese modern theater of the times. His reminiscences were published in a series of articles in the periodical, Gakutō, between January 1972 and December 1973.

- 111 Shibai suketchi sanjūnen 芝居スケッチ三十年
(Thirty Years of Sketching Theatrical Plays)
Araki Yoshio 荒木 芳男
Tokyo: Kawade Shobō 河出書房 1938.
185 p. illus. Asia PN2921/.A735

For over 30 years, since the late 1890s, the author had been drawing sketches of theatrical plays and performers. This collection of sketches is primarily of kabuki plays but includes scenes and actors from the modern theaters of Shimpa, Shinkokugeki and Zenshinza. There are brief remarks explaining the sketches.

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- 112 Sugao no engekijin 素顔の演劇人
(Vignettes of Theatrical People)
Toita Yasuji 戸板康二
Tokyo: Hakusuisha 白水社 1956.
247 p. Asia PN2927/.T65
- Brief biographical sketches, mainly anecdotal, of 32 theatrical personalities, including actors, playwrights, choreographers and drama critics, associated with kabuki, modern theater and popular entertainments. Vignettes are based on the author's personal contacts with subjects, among whom are Mishima Yukio, Nakamura Ganjirō, Ichikawa Sadanji, et al.
- 113 Takenoya Gekihyōshū 竹の屋劇評集
(Collection of Drama Reviews)
Abe Kōson 饗庭篁村
Tokyo: Tokyodō 東京堂 1927.
330 p. illus. Asia PN2924.5/.K3A23
- A collection of drama reviews by the author, a drama critic, published in the Tokyo Asahi Newspaper between December 1889 and October 1897. The former date is the occasion of the opening of the Kabukiza theater. Contains reviews of kabuki performances at the Kabukiza, Shintomiza, Ichimuraza, Meijiza and other theaters of the period. Comments on the performances of such noted kabuki actors as Danjurō, Kikugorō, Sadanji, et al. Includes reports on Kawakami troupe and Shimpa theater and the sudden rise in popularity of Shimpa.
- 114 Tokyo no koshibai 東京の小芝居
(Tokyo's Little Theaters)
Abe Yūzō 阿部優蔵
Tokyo: Engeki Shuppansha 演劇出版社 1970.
486 p. illus. Asia PN2926/.T6A6
- Records the establishment, performances and performers of koshibai (little theater) in Tokyo. In contrast to the Edo sanza (Nakamuraza, Ichimuraza and Moritaza theaters), koshibai were little, third-rate theaters which were under government restrictions. In 1872, with government sanction, Edo sanza was increased to 10 theaters and the restrictions were lifted. The number further increased in the Taishō period (1912-1925) but because they were minor theaters, there were many changes with new ones emerging and old ones disappearing.
- 115 Zoku engeki junrei 続演劇巡礼
(Pilgrimage of Theatrical Performances, Supplement)
Miyake Shūtarō 三宅周太郎
Tokyo: Chūō Kōronsha 中央公論社 1941.
552 p. Asia PN2921/.M5861

GENERAL WORKS - COMMENTARIES

A sequel to the author's work by the same title, Engeki junrei (Pilgrimage of Theatrical Performances). The previous work covered the years, 1928 to 1935, and this sequel covers 1935 to 1940. Identical in format to the earlier book, this work is a series of short articles covering the highlights of Japanese theater, with kabuki as the focal point.

- 116 Zoku hikaku engekigaku 続比較演劇学
 (Comparative Studies in Drama, Supplement)
 Kawatake Toshio 河竹登志夫
 Tokyo: Nansōsha 南窓社 1974.
 676 p. Asia PN2921/.K391

A sequel to the author's previous work, Hikaku engekigaku (Comparative Studies in Drama). This work re-examines his methodology of comparative studies in Oriental and Western drama and through the comparisons, tries to determine the true and fundamental characteristics of both traditional and modern performing arts of the world, with the focus on Japanese theater. As in the previous work, this book is composed of three divisions. In the first, author discusses the significance and methodology of comparative studies in performing arts. In the second, he analyzes Japanese traditional arts through comparisons with Western theater, particularly comparison of kabuki with Shakespearean drama. The third section is centered on examination of Japanese modern theater, especially through the study of the Japanese version of Hamlet.

GENERAL WORKS - PERIODICALS

- 117 Engei gahō 演 芸 画 報
 (Theatrical Arts Pictorial)
 Tokyo: Engei Gahōsha 演芸画報社 1907-1943.
 v.1-37. Asia PN2009/.J3E63
- A monthly illustrated theatrical periodical, published between January 1907 and October 1943, for a total of 440 issues. Succeeded by the Engekikai (Theatrical World). Engei gahō (Theatrical Arts Pictorial) covered the entire range of Japanese theatrical arts but the central theme was kabuki. Several pages of photo illustrations prefaced each issue. Refer to Engei gahō sōsakuin (Indexes to Theatrical Arts Pictorial) for three-volume indexes to this periodical.
- 118 Engei gahō sōsakuin 演 芸 画 報 総 索 引
 (Indexes to Theatrical Arts Pictorial)
 Tokyo: Engei Gahōsha 演芸画報社 1974-1977.
 3 v. Asia Ref. PN2009/.E5
- Indexes, in three volumes, to the monthly Engei gahō (Theatrical Arts Pictorial) which was a general theatrical periodical. A total of 440 issues were published. Vol. 1 of the indexes is on theatrical personalities, Vol. 2 on plays, scripts and reviews, and Vol. 3 on general items, particularly of miscellaneous nature which could not be included in the first two volumes.
- 119 Engekigaku 演 劇 学
 (Studies on Theater Arts)
 Ed. by Waseda Daigaku Engeki Gakkai 早稲田大学演劇学会編
 Tokyo: Waseda Daigaku 早稲田大学 1959-1961.
 3 v.
- An annual pamphlet on theatrical arts published by the Association for Theater Research, Waseda University. The initial issue was published in 1959. Issues 2 and 3 contain in English the title, Studies on Theater Arts, and Table of Contents. Issue 3 includes articles such as, "The Tradition of Drama in Zeami Noh Play," "On the Principles of the style in Kabuki," "Data and Reaction of Kabuki's Visit to the U.S.A. in 1960," etc.
- 120 Engekikai 演 劇 界
 (Theatrical World)
 Tokyo: Engeki Shuppansha 演劇出版社 1963-
 16 v. Asia PN2009/.J3E64

GENERAL WORKS - PERIODICALS

An illustrated monthly periodical, the successor to Engai gahō (Theatrical Arts Pictorial), with a similar format. Began publication in November 1943, the month after its predecessor ceased publication. Written for theater-goers with the intent of deepening their appreciation of the theatrical arts. Publishes special editions, such as the June 1979 issue which is a "Guide to Famous Kabuki Plays," with synopses and comments on each play.

- 121 Engeki nempō 演劇年報
 (Japanese Theater Annual)
 Ed. by Waseda Daigaku Engeki Hakubutsukan 早稻田大学演劇博物館編
 Tokyo: Chūwasha 中和社 1971-
 9 v. Asia PN2920/.E49

An annual, recording the highlights of the various theatrical arts during the previous year. The 1979 Engeki nempō (Japanese Theater Annual) is the 14th in the series and covers 1978. Begins with stage pictures and proceeds to the main section, currents and trends of kabuki, noh, puppet plays, contemporary theater, etc. Includes obituaries of leading theatrical personalities, record of theatrical performances and bibliography of periodicals and books.

- 122 Geinō 芸能
 (Performing Arts)
 Ed. by Geinō Gakkai 芸能学会
 Tokyo: Geinō Hakkōjō 芸能発行所 1961-1973.
 12 v. Asia PN2921/.G45

A monthly periodical, as well as the organ, of Geinō Gakkai (Performing Arts Academic Society). A comprehensive periodical on the study, examination and review of present-day performing arts. A scholarly publication intended to assist in cultural and folkloristic studies of performing arts.

GENERAL WORKS - MISCELLANEOUS

- 123 Butai bijutsu o kangaeru 舞台美術を考へる
 (Thoughts on Stage Art)
 Oda Otoyō 織田 音也
 Tokyo: Nihon Hōsō Shuppan Kyōkai 日本放送出版協会 1977.
 246 p. Asia PN2091/.S8033

Of the elements that make up theatrical arts, the author defines stage art as "that element which can be seen by the spectators, " that is, the stage scenery and properties, the actors' hand props, costumes and make-up, etc. that the audience sees when the curtain goes up. In this sense, the author states stage art has a broader meaning than stage-setting. This work is an analysis of stage art, its origin, changes and development over the years, techniques involved, significance to the performances, etc. Photo illustrations of the author's stage creations are also included. Complements "the work," Butai sōchi no kenkyū (Study of Stage-setting).

- 124 Butai sōchi no kenkyū 舞台装置の研究
 (Study of Stage-setting)
 Itō Kisaku 伊藤 煥朔
 Tokyo: Koyama Shoten 小山書店 1941.
 226 p. illus. Asia PN2091/.S8186

A systematic study of stage-setting with explanations on the technical aspects as well as on the artistic and theatrical functions of the stage. Describes stage construction, types, rapid set changes, entrances and exits, stage properties, hand props, costumes, lighting and use of models in designing. The chapter titled, "Glossary of Stage-setting Terms," comprises a good part of the work and provides clear and brief definitions of terms related to every aspect of the stage. Illustrations are included. English terms are also used in the glossary and illustrations. A useful reference for staging performances and for increasing appreciation of the theater.

- 125 Butai to shiseki 舞台と史蹟
 (Stage Scenes and Historic Sites)
 Hayashi Tsugitada 林 次忠
 Tokyo: Asahi Shimbunsha 朝日新聞社 1930.
 211 p. illus. Asia PN2924.5/.K3H39

Stage scenes of 82 places, which appear in jōruri (puppet play), kabuki and Shimpa, are shown together with photo illustrations, dated 1930, of the actual sites. Provides an interesting contrast, at one glance, of the theatrical scene and historic site. Photo illustrations first appeared in the Asahi Gurafu.

GENERAL WORKS - MISCELLANEOUS

- 126 Dōtombori: kawa, hashi, shibai 道頓堀—川・橋・芝居
(Dōtombori: River, Bridge and Shibai)
Mita Jun'ichi 三田純一
Kyoto: Shirakawa Shoin 白川書院 1975.
301 p. Asia PN2926/.08M5

An informal, historical narrative of theatrical activities in the Dōtombori district of Osaka by an author who was born and raised in the area. Centered on the five main theaters in Dōtombori, the work traces the vicissitudes of shibai (theater) performances and popularity in Osaka. Provides background local color of the area with descriptions of restaurants, stores, actors' homes, etc. along the Dōtombori river.

- 127 Gendai gikyoku senshū 現代戯曲選集
(Selections of Modern Dramatic Plays)
Kishida Kunio 岸田国士 [他]
Tokyo: Kawade Shobō 河出書房 1951.
5 v. illus. Asia PL769.65/.K38

A collection, in five volumes of 35 modern dramatic plays, written between the late 1920s and late 1940s, by 33 different playwrights, including Mishima Yukio, Kishida Kunio, Kubota Mantarō, et al. At the end of each volume, there are brief explanatory notes and synopses of the plays written by noted critics.

- 128 Gendai Nihon gikyoku taikai 現代日本戯曲大系
(Modern Japanese Drama Series)
Ed. by San'ichi Shobō Henshūbu 三一書房編集部編
Tokyo: San'ichi Shobō 三一書房 1971.
8 v. Asia PL769.1/.G45

A series of eight volumes of dramatic plays published and/or performed between 1946 and 1971. Vol. 1 contains plays between 1946 and 1949 while Vol. 8 has plays between 1969 and 1971. Includes plays by Kubota Mantarō (1889-1963), Mishima Yukio (1925-1970), Abe Kōbō (1924-), et al. At the end of each volume, there is an essay covering theatrical highlights for the period, an annotative section giving the synopses and explanatory comments on each play, and a chronological listing of author, play, periodical in which published, first performance, remarks and historic sidelights.

- 129 Gendai no iemoto 現代の家元
(Present-day Iemoto)
Nishiyama Matsunosuke 西山松之助
Tokyo: Kōbundō 弘文堂 1962.
236 p. Asia PN2924/.N57

GENERAL WORKS - MISCELLANEOUS

A sequel to Iemoto monogatari (Story about Iemoto) published in 1956 by the same author. This work delves further into the social, cultural and historical factors in Japanese society which make the iemoto (head of a school) system fulfill a significant role. This work concentrates on the iemoto system in Japanese dancing, kouta and noh. Also, discusses the pros and cons of the system and the different types of iemoto.

- 130 Haiyū tsū 俳優通
(Expertise on Actors)
Kawajiri Seitan and Hamamura Yonezō 川尻清潭 浜村米蔵
Tokyo: Yondai Shoin 四大書院 1930.
154 p. Asia PN2927/.K38

A book about actors written with the intent of imparting knowledge that would help one become an expert on actors. Contains four parts: lives of actors, today's actors, history of Japanese actors, and tomorrow's actors. A readable book with anecdotes about Onoe Kikugorō, Ichikawa Ennosuke, Mori Ritsuko, Mizutani Yaeko, et al.

- 131 Iemoto monogatari 家元ものがたり
(Story about Iemoto)
Nishiyama Matsunosuke 西山松之助
Osaka: Sangyō Keizai Shimbunsha 産業経済新聞社 1956.
268 p. illus. Asia DS827/.I35N57

Discusses the unique Japanese social system of iemoto (head of a school) which is commonly associated with different schools of dancing, music, etc. The author, who had conducted over 10 years of research on this subject prior to publication of this work, states that although the iemoto system has been criticized as feudalistic and undemocratic, new iemoto still appear today. This work analyzes the establishment, organization, special characteristics, transmittal, etc. of the iemoto system in 18 different fields, including geza ongaku (off-stage music), gagaku (court music), itchū-bushi, etc. There is a sequel, Gendai no iemoto (Present-day Iemoto), by the same author.

- 132 Kanteiryū kyōhon 勘亭流教本
(Text on Kantei School of Calligraphy)
Takeshiba Kanisuke 竹柴蟹助
Tokyo: Gurafikkusha グラフィック社 1979.
148 p. illus. Asia NK3637/.T34

The Kantei style of calligraphy was developed for writing the billboards, banzuke (playbill), etc. for shibai (theater), notably kabuki, and is still being used, not only for shibai but all types of signs, posters, advertisements, etc. This is a text, written by a Kantei school calligrapher with 50 years of experience, and explains the origin of the school and actual techniques used in the calligraphy.

GENERAL WORKS - MISCELLANEOUS

- 133 **Meiji shigekishū** 明治史劇集
 (Collection of Historical Plays of Meiji Period)
 Toita Yasuji 戸板 康二
 Tokyo: Chikuma Shobō 筑摩書房 1966.
 451 p. illus. (Meiji bungaku zenshū, 85 明治文学全集, 85)
 Asia PL755.6/.M45/v.85
- A collection of 17 historical plays written by 10 different playwrights during the Meiji period (1868-1912). Included are plays by Mori Ōgai, Nichiren Shōnin tsuji seppō, by Okamoto Kidō, Ishin zengo, etc. Photos of the playwrights are presented at the beginning of the work. at the end are an article by Toita Yasuji on "Various Factors Affecting Meiji Historical Plays," interpretative comments on the 17 plays by the same author, biographical sketches of the 10 playwrights, and a list of publications on Meiji historical plays and on the playwrights themselves.
- 134 **Nihon butai shōmeishi** 日本舞台照明史
 (History of Stage Lighting in Japan)
 Ed. by Ogawa Noboru 小川 昇 編
 Tokyo: Nihon Shōmeika Kyōkai 日本照明家協会 1975.
 173 p. illus. Asia PN2091/.E4N5
- A detailed historical account, in chart form, of the development of stage lighting in Japanese theaters. Covers the period from 1384 to 1926. Theater structures replaced outdoor stages but natural light was let in and no records exist of when artificial lighting began to be used. However, in 1714, a government decree forbade night performances and the use of lights, indicating that some form of artificial lighting had been used prior to that. In 1780s, candles placed on stands were used. Torchlights also came into use followed by oil lamps and gaslight. Arc lights from generators were first reported used in a Dōtombori theater in 1884.
- 135 **Nihon gikyoku zenshū: gendai-hen** 日本戯曲全集 — 現代篇
 (Complete Works of Japanese Dramatic Plays: Modern Edition)
 Ed. by Tsubouchi Shōyō 坪内逍遙 [他編]
 Tokyo: Shun'yōdō 春陽堂 1929.
 17 v. illus. (Nihon gikyoku zenshū, 33-50 日本戯曲全集, 33-50)
 Asia PL764/.N55/v.33-50
- The Gendai-hen (Modern Edition) series consists of 17 volumes, Vols. 33-50, of Nihon gikyoku zenshū (Complete Works of Japanese Dramatic Plays). Vol. 33 is Gendai-hen daiisshū (Collection No. 1), containing the plays of Tsubouchi Shōyō (1895-1935). Other noteworthy volumes are: Vol. 34, Collection No. 2, Okamoto Kidō (1872-1939); Vol. 43, Collection No. 11, Shimamura Hōgetsu (1871-1918); and Vol. 48, Collection No. 16, Kishida Kunio (1890-1954). Each volume is a collection of plays with brief synopses and explanatory remarks. Also included are the playwright's portrait and photos of stage scenes.

GENERAL WORKS - MISCELLANEOUS

- 136 Nihon no men 日本の面
(Masks of Japan)
Kaneko Ryōun 金子良運
Tokyo: Chikuma Shobō 筑摩書房 1966.
128 p. illus.

A folio-sized collection of photos, mostly full-paged black-and-white and a few in color, of 152 masks used in performances of gigaku (court music), bugaku (court music and dance), gyōdō (Buddhist ritualistic procession), noh and kyōgen (classical comedy). There is a narrative section, following the photos, explaining the origin, significance, special features, etc. of each performing art and the types and descriptions of masks used. Each of the 152 masks is also explained. Appended is a classified English listing of the masks, noting the designation and possessor. A compact version, Kamen no bi (Beauty of Masks), was published in 1977, containing 135 photos of the same masks photographed from different angles.

- 137 Nihon no ryūmin gei 日本の流れ民芸
(Itinerant Performing Arts of Japan)
Kanata Tadayoshi 鎌田忠良
Tokyo: Shin Jimbutsu Ōraisha 新人物往来社 1974.
319 p. illus. Asia FN2924/.K24

Depicts the itinerant performing arts of various regions of Japan, including the Tsugaru iamisen players of Aomori prefecture, sideshow performers of Asakusa in Tokyo, shibai (theater) players of Okinawa, etc. A descriptive narration in which the author tries to determine the cultural significance of these vagrant theatrical arts.

- 138 Ningen kokuhō 人間国宝
(Living National Treasure)
Tokyo: Yomiuri Shimbunsha 読売新聞社 1966.
261 p. illus. Asia FN2927/.Y65

A collection, as of 1966, of persons designated by the Japanese government as Intangible Cultural Asset or "Living National Treasure" in the fields of performing arts and handicrafts. The honored individuals and their works or arts are introduced with photographs and narratives. In performing arts, 38 individuals were selected from noh, kyōgen (classical comedy), ningyō jōruri (puppet play), kabuki, hōgaku (Japanese music) and buyō (Japanese dance).

- 139 Oka Onitarō den 岡 鬼太郎伝
(Biography of Oka Onitarō)
Takeshita Eiichi 竹下英一
Tokyo: Seisabō 青蛙房 1969.
366 p. Asia CT1838/.O43T34

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Biography of drama critic and playwright, Oka Onitarō (1872-1934). After graduating from Keiō University, Oka became a drama critic for the newspapers. He left the newspapers to assist Ichikawa Sadanji II (1880-1940) in staging new and modern theatrical plays at the Meijiza theater. With Sadanji, he later entered Shōchiku and also became famous as a director and performer. He was also one of the first leaders of a research society on rakugo (comic story-telling). Appended to this work are lists of his publications and plays.

- 140 Yūgyō akubasho 遊行・悪場所
 (Vagrancy and Evil Places)
 Hirose Tamotsu 広末保
 Tokyo: Miraisha 未来社 1975.
 264 p. illus. Asia PN2924.5/.K3H53

A treatise on shibai (theater), including discussion of how performers and shibai were once regarded by the government and upper classes. The vagrant performers were regarded as lowly outcasts and shibai and prostitute quarters were lumped into one as evil places. The author points out feudalistic government discrimination against performers and shibai.

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- 141 Asakusa saruwaka-chō 浅草猿若町
 (Saruwaka-chō in Asakusa District)
 Niimi Takeshi 新美武
 Tokyo: Niimi Shoten 新美商店 1973.
 223 p. illus. Asia DS896.7/.S26F84

Records the beginnings and traces the changes of Saruwaka-chō in Asakusa district, Tokyo. Saruwaka-chō was the thriving center of kabuki from 1840s to 1890s with the "Saruwaka Three Theaters" of Nakamura, Ichimura and Kawarasaki (later Morita) theaters. Relates the history of the area, presents the recollections of actors and persons associated with the theater district and describes this section of Asakusa as it exists today.

- 142 Butai kansatsu tebikigusa 舞台観察手引草
 (Guide to Observing Stage Performances)
 Sugi Gan'ami 杉廣阿弥
 Tokyo: Gembunsha 玄文社 1919.
 415 p. Asia PN2924.5/.K3S84

A collection of articles which appeared in Engai gahō (Drama Pictorial) from 1913 to 1916. Comments on 10 principal characters who appear in representative maruhon kabuki (jōruri-based kabuki) plays. Characters include Watōnai, hero of Kokusen'ya kassen (The Battles of Coxinga), Matsuōmaru from Sugawara denju tenarai kagami (Sugawara's Secrets of Calligraphy), etc. Provides background information on the roles and interpretations of how the role should be played. Presents helpful hints for actors performing the roles.

- 143 Chikamatsu Namboku Mokumami 近松・南北・黙阿弥
 (Researches on Chikamatsu, Namboku and Mokumami)
 Waseda Bungakusha 早稻田文学社
 Tokyo: Tokyodō 東京堂 1929.
 1 v. illus. Asia PL793.4/.W38

A collection of three issues of the periodical, Waseda bungaku (Waseda Literature). The November 1926 issue (250th anniversary edition) is devoted to the study of Chikamatsu Monzaemon (1653-1725) with 16 articles by noted theatrical writers, namely, Tsubouchi Shōyō, Kitani Hōgin, Kuroki Kansō, et al. The July 1927 issue is a study of Tsuruya Namboku IV (1755-1829) and Kawatake Mokumami (1816-1893) with 15 articles by Atsumi Seitarō, Shusui Kenji, Kawatake Shigetoshi, et al. The October 1927 issue covers kusazōshi (Illustrated Popular Stories) and discusses its origin, growth, characteristics, etc.

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- 144 Chūshingura 忠臣蔵
(The Loyal Forty-seven Rōnin)
Toita Yasuji 戸板 康二
Tokyo: Sōgensha 創元社 1957.
236 p. illus. Asia PL737/.T6
- Explains the famous kabuki play, Kanadehon Chūshingura (The Loyal Forty-seven Rōnin) with ample illustrations. Serves as a handbook not only to appreciation of this particular play but to kabuki plays, in general.
- 145 Edo kabuki uchiwae: Genroku-Enkyō-hen 江戸歌舞伎
扇絵 元禄延享編
(Kabuki Wood Block Prints on Japanese Hand Fan)
Ed. by Kimura Sutezō and Miyao Shigeo 木村捨三
宮尾しげお編
Tokyo: Inoue Shobō 井上書房 1962.
134 p. illus. Asia PN2924.5/.K3K55
- A collection of reproductions, with explanations, of 43 kabuki uchiwae (wood-block prints on Japanese hand fan) from the Genroku period (1688-1703) to the Enkyō period (1744-1747). Many of the pictures were drawn by Torii Kiyomitsu who is said to be the originator of kabuki color prints.
- 146 Engeki, Pekin-Tokyo 演劇・北京一東京
(Drama: Peking-Tokyo)
Toita Yasuji 戸板 康二
Tokyo: Murayama Shoten 村山書店 1956.
266 p. illus. Asia PN2038/.T64
- Consists of three sections: 1. Articles on the October 1955 trip to the People's Republic of China by the kabuki troupe led by Ichikawa Ennosuke (1888-1963) and accompanied by the author, 2. Reviews written when the author participated in the publication of the NHK newspaper, and 3. Essays on his experiences as a drama critic.
- 147 Engi no denshō 演技の伝承
(Observations on Theatrical Art)
Kawajiri Seitan 川尻 清潭
Tokyo: Engeki Shuppansha 演劇出版社 1956.
234 p. Asia PN2924.5/.K3K386
- Contains the posthumous works of the author who was known as a kabuki critic and researcher. Unlike other scholarly studies of kabuki, this collection of articles is based on the author's personal observations, reactions and experiences while associated with the kabuki theater. Consists of commentaries on performances

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of notable kabuki plays, including Chūshingura (The Loyal Forty-seven Rōnin), and geza ongaku (off-stage music).

- 148 Genroku kabuki no kenkyū 元禄歌舞伎の研究
(Study of Genroku Period Kabuki)
Suwa Haruo 諏訪春雄
Tokyo: Kasama Shoin 笠間書院 1967.
408 p. Asia PN2924.5/.K3S89

Examines the origin and growth of Genroku kabuki performed during the Genroku period (1688-1703) which was considered the most flourishing period. Attempts to interpret the role and significance of Genroku kabuki in the development of modern theatrical history. Includes a detailed chronological account of the life of Ichikawa Danjūrō I (1660-1710) with commentaries on his performances.

- 149 Haiyūron 俳優論
(Observations on Kabuki Actors)
Toita Yasuji 戸板康二
Tokyo: Tōji Shorin 冬至書林 1942.
290 p. Asia PN2927/.T58

A series of articles, published in various periodicals, on the author's observations concerning kabuki. Talks about several, famous modern actors, namely, Onoe Kikugorō VI (1885-1949), Nakamura Kichiemon II (1886-1954), et al, and comments on their personalities, acting styles, noteworthy performances, etc. Includes a glossary of kabuki terms with simple but fairly detailed explanations.

- 150 Hana no Edo kabuki nendaiki 花江都歌舞伎年代記
(Chronicle of Kabuki in Edo)
Tachikawa Emba (Danshūrō) 立川馬馬 [談洲樓]
Tokyo: Kabuki Shuppambu 歌舞伎出版部 1926.
700 p. illus. Asia PN2924.5/.K3T32

Chronologically lists the kabuki performances staged at Edo theaters, mainly Ichimuraza, Nakamuraza and Moritaza, between Kan'ei 1 (1624) and Bunka 1 (1804). Gives the names of plays, actors and roles, and the popularity of plays and actors. Includes sketches of stage scenes and quotations of hit lines of actors. A basic source material for study of kabuki.

- 151 Hengeron: kabuki no seishinshi 変化論—歌舞伎の精神史
(Transformation Theory: Spiritual History of Kabuki)
Hattori Yukio 服部幸雄
Tokyo: Heibonsha 平凡社 1975.
269 p. Asia PN2924.5/.K3H36

KABUKI - GENERAL

The classic performing art of kabuki preserved its traditional acting patterns and techniques but the actors' performances inevitably reflect the spiritual beliefs and living conditions of the times. Thus, the author examines kabuki from a spiritual standpoint. The author believes that in its historical evolution, kabuki has lost certain spiritual values, the most important of which is the Buddhistic outlook of the world.

- 152 Henshin no shisō: Nihon engeki ni okeru engi no riron
 変身の思想 — 日本演劇における演技の理論
 (Thoughts on Transformation: Dramaturgical Theory of the Japanese Theater)
 Imao Tetsuya 今尾哲也
 Tokyo: Hōsei Daigaku Shuppankyoku 法政大学出版局 1970.
 324 p. illus. Asia PN2921/.I4

The author expounds the theory that in kabuki, as in actual society, thoughts and actions are subject to change and the transformation process is an essential element in the composition and development of kabuki.

- 153 Jisetsu shibaibanashi 実説芝居はなし
 (True Theatrical Stories)
 Mitamura Engyo 三田村鳶魚
 Tokyo: Seisabō 青蛙房 1956.
 328 p. Asia DS896.5/.M58V4

Examines the historical truths of well-known characters appearing in kabuki plays and inquires into the historical circumstances of the period, primarily Edo, in which they lived. A supplementary edition to the author's earlier work, Shibai to shijitsu (Theatrical Plays and Historical Truths).

- 154 Kabuki 歌舞伎
 Ed. by Gunji Masakatsu 郡司正勝編
 Tokyo: Gakugei Shorin 学芸書林 1976.
 200 p. illus. (Dentō to gendai, 4) 伝統と現代, 4)
 Asia PN2924.5/.K3G85

A compilation of miscellaneous essays on kabuki. Discusses prominent actors, their acting patterns, genealogical background, popularity, etc. Covers historical aspects of kabuki for the pre-and post-World War II periods. Points out the relative importance of kabuki in the daily lives of the people.

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- 155 Kabuki 歌舞伎
Hamamura Yonezō 浜村米蔵
Tokyo: Misuzu Shobō みすず書房 1956.
285 p. illus. Asia PN2924.5/.K3H351
- The author, who is a drama critic, studies kabuki from three different viewpoints. First, he tries to analyze the fundamental characteristics of kabuki by considering the theme and composition of plays, the acting techniques, the performances of great actors, etc. The author believes that though kabuki is a highly stylized performing art, it is realistic in expression and reflects the changing times. Second, dissects the acting pattern of Onoe Kikugorō VI (1885-1949) and comments on his contributions to kabuki. Third, he recounts the October 1955 trip to the People's Republic of China by the troupe of Ichikawa Ennosuke (1888-1963) and recalls the international appreciation of theatrical arts.
- 156 Kabuki 歌舞伎
Homma Hisao 本間久雄
Tokyo: Tengensha 天絃社 1947.
317 p. Asia PN2924.5/.K3H65
- A collection of theater reviews and impressions published in the Engei gahō (Drama Pictorial) and Kokumin shimbun (People's newspaper) by the author from 1920s to 1940. The kabuki world is commonly regarded as a supernatural one, combining fantasy and pictorial beauty, but the author points out that it is a realistic image of society.
- 157 Kabuki 歌舞伎
Shuzui Kenji 守随憲治
Tokyo: Nihon Hyōronsha 日本評論社 1943.
373 p. (Zoku Nihon koten dekuhon, 9) 続日本古典読本, 9)
Asia FL767/.848
- Comprised of two parts: "Main Text" and "Research". In the "Main Text" section, the stage scripts and explanatory comments of two plays are given, Keisei Jagatarabumi and Sukeroku yukari no Edozakura. In the "Research" section, four short essays are presented, including the composition of a kabuki play, historical and domestic plays, etc.
- 158 Kabuki bukuro かぶき袋
(Kabuki Grab Bag)
Gunji Masakatsu 郡司正勝
Tokyo: Seibō 青蛙房 1970.
355 p. Asia PN2924.5/.K3G82

KABUKI - GENERAL

A miscellaneous collection of articles which had appeared earlier in periodicals and newspapers over a span of time. Begins with a short section describing various props, costumes, stage settings, etc. used in kabuki. Proceeds to discussion of different plays and comparisons with other performing arts, such as noh, yōkyoku, etc. Presents tidbits on Tsuruya Namboku IV (1755-1829). Concludes with a rather lengthy section on local customs and manners concerning the performing arts.

- 159 Kabuki dangi 歌舞伎談義
(Discourse on Kabuki)
Okamoto Kidō 岡本綺堂
Tokyo: Seisabō 青蛙房 1957.
329 p. Kajiyama
- A series of essays on various aspects of kabuki by an author who was also a playwright and drama critic. Intended as an orientation guide to kabuki. Chapter 2 is devoted to the study of the life and works of Kawatake Mokuami (1816-1893).

- 160 Kabuki e no shōtai 歌舞伎への招待
(Invitation to Kabuki)
Toita Yasuji 戸板康二
Tokyo: Ishō Kenkyūjo 衣裳研究所 1950.
218 p. illus. Asia PN2924.5/.K3T6
- A concise, beginner's guide to kabuki. Various aspects are discussed under 13 subject headings, including actors, stage properties, etc. Points out the significance of kabuki and its contributions to theatrical history. To explain special characteristics, cites specific kabuki plays and actors' performances. Explanations given in simple terms and with illustrations.

- 161 Kabuki gairon 歌舞伎概論
(Survey of Kabuki)
Iizuka Tomoichirō 飯塚友一郎
Tokyo: Hakubunkan 博文館 1928.
669 p. illus. Asia PN2924.5/.K3I38

Explains how to appreciate kabuki performances and analyzes the development of kabuki. Discusses kabuki as a cultural aspect of the Edo period, follows its growth to a national art and describes its role in the theatrical history of the world. Covers the unique features of kabuki, including the actors and their lives, performance styles and production methods, stage-settings and costumes, etc. A useful reference for research on kabuki.

KABUKI - GENERAL

- 162 Kabuki gashō shiwa 歌舞伎畫証史話
 (Illustrated History of Kabuki)
 Tsubouchi Yūzō (Shōyō) 坪内雄蔵 [逍遙]
 Tokyo: Tokyodō 東京堂 1931.
 256 p. illus. Asia PN2924.5/.K3T82
- A treatise on kabuki by the noted playwright and drama critic, Tsubouchi Shōyō, who first introduced Shakespeare to Japan. Discourses on the historical development of kabuki from onna kabuki (women's kabuki) to wakashū kabuki (boys' kabuki) and so on, changes in the construction of the theater and stage, etc. Includes an article on the coincidental similarities between kabuki theater and Shakespearean theater, an article which can be considered unique at the time it was written in early Showa period. Most of the articles were first published in the now defunct periodical, Nishikie (Color Print).
- 163 Kabuki geijutsu 歌舞伎芸術
 (Kabuki Art)
 Dazai Shimon 太宰 施門
 Tokyo: Sanseidō 三省堂 1942.
 334 p. illus. Asia PN2924.5/K3D39
- Describes the special properties of kabuki which makes it a performing art to see rather than to hear and contrasts it with the theatrical arts of other countries, particularly France. Delves into its relationships with dramatic literature, the roles and performances of famous actors and the noteworthy points of representative kabuki plays.
- 164 Kabukigeki gikyoku kōzō no kenkyū 歌舞伎劇戲曲構造の研究
 (Compositional Study of Kabuki Dramas)
 Shuzui Kenji 守 隨 憲 治
 Tokyo: Hokuryūkan 北隆館 1947.
 290 p. Asia PN2924.5/.K3S581
- A theoretical analysis of the composition of kabuki plays and in view of the complexities of the plays, a rare endeavor. The author first breaks down and identifies the peculiar qualities and source materials of kabuki plays. He then presents his structural theory based on a survey of the historical development of kabuki. He proceeds to analyze acts and scenes in the play and concludes with studies of the stage instructions and dialogs used by the actors.
- 165 Kabuki gekijō onnagata fūzoku saiken 歌舞伎劇場女形風俗細見
 (Scrutiny of Kabuki Theater Onnagata Customs and Manners)
 Adachi Naorō 足立 直 郎
 Tokyo: Tembōsha 展望社 1976.
 350 p. illus. Asia PN2924.5/.K3A33

KABUKI - GENERAL

Covers three topics: 1. Organization, management, stage settings, costumes, performances, actors, audience, etc. of theaters in Edo and Osaka, 2. Historical survey of the development of modern kabuki, 3. Origin and growth of onnagata (female impersonator) roles in Edo kabuki. The onnagata subject is discussed in detail, by different historical periods, between the 17th and mid-19th centuries.

- 166 Kabukigeki no mikata 歌舞伎劇の見方
(How to Appreciate Kabuki)
Hamamura Yonezō 浜村米蔵
Tokyo: 1920.
450 p. Asia PN2924.5/.K3H35
- Stresses the value of kabuki as a musical form of theatrical art. The book is made up of two parts: 1. "Theory of Values" in which the historical background and developments of kabuki are discussed, and 2. "Study of Drama and Stage" in which stage effects, particularly musical accompaniment, and representative kabuki plays are considered.

- 167 Kabuki geza ongaku 歌舞伎下座音楽
(Kabuki Off-stage Music)
Mochizuki Tainosuke 望月大意之助
Tokyo: Engeki Shuppansha 演劇出版社 1975.
323 p. illus. Asia ML1751/.J3M6
- Presents a detailed coverage, the first book of its kind, of kabuki geza ongaku (kabuki off-stage music). Describes the musical instruments used, the types of singing and chanting for different plays, sound effects and timing, etc. Discusses the role of music in kabuki, which is a performing art combining music, dancing and acting. Serves as a reference when staging kabuki performances.

- 168 Kabuki hakken 歌舞伎発見
(Discovering Kabuki)
Fujii Yasuo 藤井康雄
Tokyo: Mokujiisha 木耳社 1971.
372 p. illus. Asia PN2924.5/.K3F84

The author ponders the questions, "What is kabuki and what are its values?" In his quest, he gains a new insight which he claims added a new dimension to his life. He tries to explain his new outlook through three avenues: 1. Compiling the views of noted kabuki critics, namely, Tsubouchi Shōyō, Osanai Kaoru, Miyake Shūtarō, et al., extolling the expressive, stylized beauty of kabuki, 2. Revealing the feelings, sentiments and sense of beauty of the Japanese people through the writings of Chikamatsu Monzaemon (1653-1725) and acting of Nakamura Ganjirō II (1902-), and 3. His comments on scenes, roles and performances which he found praiseworthy.

KABUKI - GENERAL

- 169 Kabuki hana to mi 歌舞伎花と実
(Kabuki Flowering Essence)
Bandō Mitsugorō 坂東三津五郎
Tokyo: Tamagawa Daigaku Shuppanbu 玉川大学出版部
1976.
262 p. illus. Asia PN2924.5/.K3B27
- A collection of art talks and essays on kabuki, as well as personal anecdotes, of Bandō Mitsugorō (1906-1975), a prominent kabuki actor and the head of the Bandō School of Japanese dancing. Compiled by Tamagawa University where the author had served as professor emeritus.
- 170 Kabuki hyakudai 歌舞伎百題
(One Hundred Kabuki Topics)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Seisabō 青蛙房 1959.
307 p.
- A collection of one hundred articles selected from the author's essays on kabuki and bunraku (puppet play).
- 171 Kabuki hyakushu 歌舞伎百趣
(One Hundred Kabuki Plays)
Dōmoto Kansei 堂本 勘星
Kyoto: Kawara Shoten 河原書店 1949.
298 p. Asia PN2924.5/.K3D652
- A guide, consisting of two parts, to the appreciation of kabuki. The first part is called, "Overview of Kabuki," and explains the performing art of kabuki. The second part, "One Hundred Kabuki Plays," is a selection of 100 plays, mainly taken from puppet theater plays, and includes comments on the playwright, first performances, outline of plays and interpretations.
- 172 Kabuki hyōbanki shūsei 歌舞伎評判記集成
(Collection of Kabuki Critical Booklets)
Ed. by Kabuki Hyōbanki Kenkyūkai 歌舞伎評判記研究会編
Tokyo: Iwanami Shoten 岩波書店 1972.
11 v. illus. Asia PN2924.5/.K3K23
- A collection in 11 volumes, of 110 odd kabuki critical booklets issued during the first half of the modern kabuki period. Begins with the Yarōmushi, published in 1660, and concludes with Yakusha Ōgi no mato, published in 1735. Arranged chronologically with illustrations of actors, stage scenes and actors' crests. Presents the rating to an actor, roles he played, critique of his skills, etc. The 11th volume contains supplementary booklets and indexes of actors, stage personalities and crests.

KABUKI - GENERAL

- 173 Kabuki: ishō to funsō 歌舞伎一衣裳と扮装
 (Kabuki: Costumes and Make-up)
 Sōma Akira and Torii Kiyonobu 相馬皓著 鳥居清信画
 Tokyo: Dai Nihon Yūbenkai Kōdansha 大日本雄弁会講談社
 1957.
 172 p. illus. Asia FO X PN2924.5/.K386

Presents a historical view of the changes in kabuki costumes and make-up. The relations between an actor's role and his make-up are explained with the use of original color photographs and prints.

- 174 Kabuki izen 歌舞伎以前
 (Before Kabuki)
 Hayashiya Tatsusaburō 林屋辰三郎
 Tokyo: Iwanami Shoten 岩波書店 1964.
 253 p. illus. Asia PN2922/.H37

Explains, in simple terminology, the various types of performing arts which existed from the late ancient age to the beginning of modern times when kabuki was born. Also explains, with the focus on theatrical arts, the history and living conditions of the people and social circumstances of the times.

- 175 Kabuki jiten 歌舞伎事典
 (Kabuki Handbook)
 Ed. by Kawatake Shigetoshi 河竹繁俊 監修
 Tokyo: Jitsugyō no Nihonsha 実業之日本社 1957.
 298 p.

Edited primarily as a compact handbook on kabuki but includes bunraku (puppet play), Japanese dances and music. Explains basic stage and theatrical terms simply and concisely. Illustrated with many photographs and sketches.

- 176 Kabuki josetsu 歌舞伎序説
 (Introduction to Kabuki)
 Shuzui Kenji 守隨寛治
 Tokyo: Kaizōsha 改造社 1943.
 506 p. illus. Asia PN2924.5/.K385812

An introductory text with the biographical section taking up three-fifths of the book. Short biographies of kabuki playwrights, actors, choreographers and painters of actors' portraits are given. This work can be considered as a supplement to Kabuki zusetsu (Pictorial History of Kabuki), which the author wrote in collaboration with Akiba Yoshimi.

KABUKI - GENERAL

- 177 Kabuki jōshiki butai zushū 歌舞伎定式舞台図集
 (Album of Typical Kabuki Stages)
 Tanaka Ryō 田中良
 Tokyo: Dai Nihon Yūbenkai Kōdansha 大日本雄辨会講談社
 1958.
 358 p. illus. Asia PN2924.5/.K3T35
- The author, an expert on theater stages, describes 153 kabuki stages with the use of color sketches. Provides the names of typical stages, distinguishing features, stage settings, etc. A valuable reference for staging kabuki plays.
- 178 Kabuki jūhachiban 歌舞伎十八番
 (Collection of Eighteen Kabuki Plays)
 Toita Yasuji 戸板康二
 Tokyo: Chūō Kōronsha 中央公論社 1969.
 224 p. illus. Asia PN2927/.T62
- Introduces and explains kabuki jūhachiban. Traces the Ichikawa Family genealogy and describes the personalities and performances of the different actors who assumed the name of Ichikawa Danjūrō. Presents simple explanations of the scripts, characters, plots, etc. of the collection of eighteen plays made famous by the Ichikawa Family.
- 179 Kabuki jūhachiban: kenkyū to sakuhin 歌舞伎十八番 - 研究と作品
 (Eighteen Kabuki Plays: Study and Works)
 Kawatake Shigetoshi 河竹繁俊
 Tokyo: Hōkokusha 豊国社 1944.
 431 p. Asia PL767/.K38
- Introduces and discusses kabuki jūhachiban of the Ichikawa Danjūrō Family. In the first half of the book, the "Research" section, brief interpretative comments are given on all eighteen plays. In the second half, the "Works" section, scripts of well-known acts from the following seven plays are presented: Kanjinchō (The Subscription List), Kenuki (The Whisker Tweezers), Narukami (Thunder God), Kagekiyo, Ya no ne (The Arrow Maker), Sukeroku and Shibaraku (Wait a Moment).
- 180 Kabuki kaika 歌舞伎開花
 (Flowering of Kabuki)
 Suwa Haruo 諏訪春雄
 Tokyo: Kadokawa Shoten 角川書店 1970.
 146 p. illus. Asia FO X PN2924.5/.K3S8

KABUKI - GENERAL

Introduces through large color prints, the development of kabuki from its origin as a religious dance performed by Okuni to full-scale stage plays of the Genroku period (1688-1704). Contains 91 prints, each with detailed explanations given from the standpoint of kabuki insiders. An English index of illustrations is included at the end.

- 181 Kabuki kanshō nyūmon 歌舞伎鑑賞入門
(Guide to Appreciation of Kabuki)
Ed. by Toita Yasuji 戸板康二編
Tokyo: Sōgensha 創元社 1978.
306 p. illus. Asia PN2924.5/.K3K233

A beginner's handbook to understanding the basics of kabuki plays and appreciation of their distinguishing features. Articles were written by various drama critics and dramaturgists and organized into three sections: overview of the history and meaning of kabuki, introduction of actors and stage hands, and presentation of kabuki glossary and interpretations of famous plays.

- 182 Kabuki kenkyū 歌舞伎研究
(Study of Kabuki)
Miyake Shūtarō 三宅周太郎
Tokyo: Takunansha 拓南社 1942.
504 p. Asia PN2924.5/.K3M5

Analyzes and interprets a number of kabuki masterpieces which evolved from ōruri plays. Compiles the results of the author's research, spanning about thirty years, from early Taishō to mid-Shōwa period. Serves as a valuable reference for in-depth study of kabuki.

- 183 Kabuki kenkyū 歌舞伎研究
(Kabuki Studies)
Tokyo: Kabuki Shuppambu 歌舞伎出版部 1926-1928.
5 v.

A series of 30 monthly issues (bound in 5 volumes), published between June 1926 and November 1928, on various aspects of kabuki, including its origin and historical development, famous plays and actors, relationships with noh and ōruri, etc. Articles were written by noted drama critics and playwrights, namely, Tsubouchi Shōyō, Ihara Seiseien (Toshirō), Kuroki Kanzō, Atsumi Seitarō, Kawatake Shigetoshi, et al. Includes reprints and reproductions of old documents and color prints of kabuki actors and scenes.

KABUKI - GENERAL

- 184 Kabuki kono hyakunen 歌舞伎の百年
(One Hundred Years of Kabuki)
Toita Yasuji 戸板康二
Tokyo: Mainichi Shimbunsha 毎日新聞社 1978.
269 p. illus. Asia PN2924/.T59
- A concise historical account of kabuki during the hundred years since the start of Meiji period (1868). Includes brief biographical sketches of Shimpa (New Kabuki School) actors, reviews of Shimpa plays of Izumi Kyōka (1873-1939), and commentaries on kabuki actors, Ichimura Uzaemon (1874-1945) and Onoe Kikugorō (1885-1949).
- 185 Kabuki kumadori zusetsu 歌舞伎隈取図説
(Illustrated Explanations of Kabuki Make-up)
Ueno Tadamasa 上野忠雅
Tokyo: Shōkokusha 彰国社 1943.
162 p. illus. Asia PN2924.5/.K3U56
- Depicts 141 types of kumadori (kabuki facial make-up) and explains each type, noting its historical and legendary background, as well as its use by prominent actors in certain roles. A handy, practical reference to use when staging kabuki performances.
- 186 Kabuki meibutai 歌舞伎名舞台
(Famous Kabuki Plays)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Zenkoku Jūshō Shinshin Shōgaiji(sha) o Mamoru Kai
全国重庄心身障害児(者)を守る会 1966.
285 p. illus. Kajiyama
- Resembles an album, with numerous photographs, of stage scenes of famous kabuki plays. There are brief explanatory notes on the plots and actors. Includes a short essay by the author on the history of kabuki and comments on the birth of the National Theater. Also contains synopsis of different categories of kabuki plays including: kabuki jūhachiban (eighteen kabuki plays), gidayō kyōgen (Jōruri-based plays), kabuki buyō (dance plays), jun kabuki (pure kabuki plays) and shin kabuki (new kabuki plays). Of practical reference value in staging kabuki plays.
- 187 Kabuki meisaku jiten 歌舞伎名作事典
(Handbook of Famous Kabuki Plays)
Kanazawa Yasutaka 金沢康隆
Tokyo: Seibō 青蛙房 1959.
388 p. Asia PN2924.5/.K3K35

KABUKI - GENERAL

Outlines and explains 400 plays selected from the present-day kabuki repertoire. Reviews highlights of the plays. References are listed at the end of each play. Includes index of plays, which are arranged in syllabic order, and an appendix containing biographical sketches of famous playwrights.

- 188 Kabuki nempyō 歌舞伎年表
(Chronology of Kabuki)
Ed. by Ihara Toshiro, Kawatake Shigetoshi and Yoshida Teruji
伊原敏郎著 河竹繁俊 吉田暎二編
Tokyo: Iwanami Shoten 岩波書店 1956-1963.
8 v. illus. Asia Ref. PN2921/.I34

Considered the most comprehensive and authoritative of existing kabuki chronologies. The format consists of two columns, with the upper for plays performed in Edo and the lower for Kamigata (Kyoto-Osaka areas), to facilitate comparisons. Chronology was arranged on a yearly basis and for Kamigata, covers the period from 1559 until 1907, and for Edo, 1624 to 1895.

- 189 Kabuki no bi 歌舞伎の美
(Beauty of Kabuki)
Noguchi Tatsuji 野口達二
Tokyo: Kajima Kenkyūjo Shuppankai 鹿島研究所出版会 1969.
201 p. illus. Asia PN2924.5/.K3N63

A guide to the understanding and appreciation of kabuki. The origin of kabuki, types of plays, actors' roles and acting techniques, costumes and make-up, stage settings and music, etc. are simply explained to help spectators enjoy this dramatic and expressive form of theatrical art. Brief synopsis and points to observe, with pertinent illustrations, are presented for 30-odd famous plays.

- 190 Kabuki no bigaku かぶきの美学
(Aesthetics of Kabuki)
Gunji Masakatsu 郡司正勝
Tokyo: Engeki Shuppansha 演劇出版社 1963.
318 p. illus. Asia PN2921/.G8

An aesthetical study of kabuki, analyzing its dramatic and musical components, interpreting the significance of its acting forms and techniques and theorizing on the roles of good and evil in portraying theatrical beauty. A scholarly and philosophical work on the nature of kabuki beauty.

KABUKI - GENERAL

- 191 Kabuki, nō, bunraku: sono atarashii mikata 歌舞伎
能・文楽 —その新しい見方—
(Kabuki, Noh, Bunraku: Taking a New Look)
Ed. by Hamamura Yonezō and Kinoshita Junji 浜村米蔵
木下順二編 平凡社 1954.
227 p. illus. Asia PN2921/.H36
- A compilation of analytical essays by several drama experts on various aspects of the traditional performing arts of kabuki, noh and bunraku. The focal question of the studies is how to preserve and continue these arts. The present status, special characteristics, popularity, etc. of each art are taken up. The appendices include annotated references, interpretations of famous plays and a chronology of the performing arts dating back to the year 612.
- 192 Kabuki no denshō 歌舞伎の伝承
(Transmittal of Kabuki Tradition)
Suwa Haruo 諏訪春雄
Tokyo: Senninsha 千人社 1979.
222 p. Asia PN2924.5/.K3S82
- A collection of essays on kabuki by an author, Suwa Haruo (1934-), who is a researcher of the playwright Chikamatsu Monzaemon (1653-1725). Essays are divided into three sections: actors, plays and creativity. Intends to analyze and explain kabuki from a modernistic standpoint.
- 193 Kabuki no fūkei かぶきの風景 —増補改訂—
(Observations on Kabuki)
Kagayama Naozō 加賀山直三
Tokyo: Shin Dokushosha 新読書社 1978.
349 p. illus. Asia PN2927/.K27/1978
- A collection of short articles generally divided into two parts. The first, titled "5-minute Intermission," contains random thoughts on kabuki, in general, including the author's impressions of plays and performances, anecdotes and episodes of theatrical personalities, etc. The second part is devoted to kabuki actors of the past and present. Intended as light, entertaining reading material.
- 194 Kabuki no genzō 歌舞伎の原像
(Kabuki Revelations)
Hattori Sachio 服部幸雄
Tokyo: Asuka Shobō 飛鳥書房 1974.
354 p. illus. Asia PN2924.5/.K3S88

KABUKI - GENERAL

Analytical study of kabuki as performed during the Edo period. Considers kabuki from various viewpoints, such as its historical development as compared with puppet plays, the influence of actors in changing acting forms, the role of playwrights in kabuki growth, etc.

- 195 Kabuki no hassō かぶきの発想
(Thoughts on Kabuki Origin)
Gunji Masakatsu 郡司正勝
Tokyo: Nishizawa Shoten 西沢書店 1978.
333 p. Asia PN2924.5/. K3G812

An ethnic and folkloristic study of the concepts and beliefs which led to the birth and growth of kabuki. Analyzes the formation and composition of kabuki, noting the influences of moh and jōruri, contributions of famous playwrights, etc.

- 196 Kabuki no inōchi 歌舞伎のいのち
(Essence of Kabuki)
Kawatake Toshio and Yoshida Chiaki 文/河竹登志夫 写真/吉田千秋
Kyoto: Tankōsha 淡交社 1969.
265 p. illus. Asia PL767/.K34

Through photographic illustrations and brief explanations of different stage scenes, attempts to portray the stylized beauty and human expressiveness of the performing art of kabuki. Various types of themes are selected to cover the wide range of human emotions and characteristics displayed in kabuki, including shinjū-mono (love suicide plays), jidai-mono (historical plays), keiseigai-mono (courtesan-buying plays), etc. An entertaining and comprehensive introduction to kabuki.

- 197 Kabuki no kata 歌舞伎の型
(Form in Kabuki Acting)
Kagayama Naozō 加賀山直三
Tokyo: Sōgen Shinsha 創元新社 1968.
259 p. Asia PN2924.5/.K3K342

With the aid of photographs, classifies and studies the origin and changes in classical kata (acting form). Explains the various performance styles and specific acting techniques. Describes costumes, make-up, props, etc. needed for the different kata. A worthwhile reference to consult in staging kabuki plays.

- 198 Kabuki no katsura 歌舞伎のかつら
(Kabuki Wigs)
Matsuda Seifū 松田青風
Tokyo: Engaki Shuppansha 演劇出版社 1959.
316 p. illus. Asia PN2924.5/.K3M3

KABUKI - GENERAL

As a research reference on wigs, which are important make-up items in kabuki, the author, who is an artist, compiled 670 drawings representing 400 types of wigs. These selections were made from the author's collections of wigs drawn while he frequented the kabuki theater. A practical reference in learning the art of making wigs and to identify their types, shapes and names.

- 199 Kabuki no mikata 歌舞伎の見方
(How to Appreciate Kabuki) 金沢康隆
Kanazawa Yasutaka 岩崎書店 1956.
Tokyo: Iwasaki Shoten 281 p. illus. Asia GR340/.M575/v.40
- A beginner's guide to kabuki. Explains the history and distinguishing features of kabuki, such as the tradition of kata (acting form), onnagata roles (female impersonators), etc. Imparts specialized information on kumadori (facial make-up), backstage activities, etc.
- 200 Kabuki no mikata: gihō to miryoku 歌舞伎のみかた<技法と魅力>
(Appreciation of Kabuki: Techniques and Charm)
Tobe Ginsaku 戸部銀作
Tokyo: Daichi Hōki Shuppan オール法規出版 1973.
280 p. illus. Asia PN2924.5/.K3T62
- Aims to introduce kabuki to beginners from the standpoint of insiders who plan, choreograph and stage kabuki performances. With the use of many photographic illustrations, describes the beauty and charm of kabuki plays, significance of actors' roles and acting techniques, suitability of costumes and stage props, etc. Contains many hints which will help to increase one's enjoyment of kabuki.
- 201 Kabuki no sekai: kyozō to jitsuzō 歌舞伎の世界 -虚像と実像-
(Kabuki World: False and True Images)
Kawatake Toshio 河竹登志夫
Kyoto: Tankōsha 淡交社 1969.
262 p. illus. Asia PN2924.5/.K3K3853
- Though kabuki is a beautifully artistic and highly stylized form of performing art, it is a reflection of human emotions and living conditions of the times. The author attempts to describe, through analysis of various plays, how human feelings and true-to-life human stories are treated in kabuki.

KABUKI - GENERAL

- 202 Kabuki no shikaku: jūrokushu no kyōgen kanshō o tooshite
歌舞伎の視角: 十六種の狂言鑑賞を通して
(Kabuki Viewpoints)
Kagayama Naozō 加賀山直三
Tokyo: Kadokawa Shoten 角川書店 1956.
210 p. illus. Asia PN2924.5/.K3K243

The author selects 16 works from his kabuki play commentaries published in the theatrical magazine, Makuai (Intermission), in Kyoto in the 1950s. Presents his interpretations and impressions of the plays, particularly the acting forms and techniques and notable roles and performances of outstanding actors.

- 203 Kabuki no shūi 歌舞伎の周囲
(Kabuki Environment)
Toita Yasuji 戸板康二
Tokyo: Kadokawa Shoten 角川書店 1948.
280 p. Asia PN2924.5/.K3T643

A collection of brief essays and commentaries on kabuki organized into the following four aspects: acting forms and their importance, actors and their idiosyncracies, characteristics of kabuki spectators, and impressions of outstanding kabuki plays.

- 204 Kabuki no tanjō かぶきの誕生
(Birth of Kabuki)
Ogasawara Yasuko 小笠原恭子
Tokyo: Meiji Shoin 明治書院 1972.
447 p. illus. Asia PN2924.5/.K3O5

Traces the origin of kabuki, from dances and songs preceding kabuki through onna (women's) kabuki, wakashū (young men's) kabuki, etc. to kabuki of the Genroku period (1688-1703). Analyzes the influences of kyōgen plays, imitation art, etc. on kabuki.

- 205 Kabuki no zahyō 歌舞伎の座標
(Place of Kabuki)
Kawatake Toshio 河竹登志夫
Tokyo: Asahi Shimbunsha 毎日新聞社 1977.
230 p. Asia PN2924.5/.K3K334

Analyzes the characteristics of kabuki and attempts to define the features that make kabuki beautiful. Discusses the role of kabuki in the modern performing arts.

KABUKI - GENERAL

- 206 Kabuki ongaku shūsei: Edo-hen 歌舞伎音楽集成 -江戸編-
 (Compilation of Kabuki Music: Edo)
 Kinsya Eizaemon 杵屋栄左衛門
 Tokyo: Kabuki Ongaku Shūsei Kankōkai 歌舞伎音楽集成 刊行会
 1976.
 543 p. illus. Asia PN2924.5/.K3K55
- A compilation of music sheets with staff notations and lyrics of kabuki geza (off-stage) music which had not been recorded heretofore. Each piece of music is annotated. The music scores had been published between 1967 and 1975 in the Geinō (Performing Arts), an organ of the Geinō Gakkai (Society for the Performing Arts).
- 207 Kabuki saijiki 歌舞伎歳時記
 (Annual of Kabuki Events)
 Toita Yasuji 戸板康二
 Tokyo: Chiseisha 知性社 1958.
 188 p. Asia PN2924.5/.K3T63
- Climatic, geographical, zoological, botanical and human factors and events, which appear in kabuki, are discussed in the seasonal order, i.e., beginning with New Year's and followed by the four seasons of spring, summer, fall and winter. Examples are discussions of the lion dance performed during New Year's, flower-viewing in spring, summer festivals, chrysanthemums in fall and kabuki plays designed to introduce actors in winter.
- 208 Kabuki saiken 歌舞伎細見
 (Kabuki Guidebook)
 Iizuka Tomoichirō 飯塚友一郎
 Tokyo: Daichichi Shobō 第一書房 1926.
 1084 p. illus. Asia PN2924.5/.K3I382
- Gives detailed accounts of kabuki plays staged during the Meiji and Taishō periods. To show the evolutionary process of the plays, outlines the subject materials, original sources, revisions and adaptations, playwrights, first year performed, theaters, actors, etc. of numerous kabuki plays. A revised, enlarged edition of the author's, Kabuki kyōgen saiken (A Guidebook to Kabuki Plays).
- 209 Kabuki sakusha no kenkyū 歌舞伎作者の研究
 (Research on Kabuki Playwrights)
 Kawatake Shigetoshi 河竹繁俊
 Tokyo: Tokyodō 東京堂 1940.
 571 p. Asia PN2924.5/.K3K385

KABUKI - GENERAL

Focuses on kabuki playwrights, who had been placed in underprivileged positions within the kabuki theater, and on their play scripts. Describes the characteristics of kabuki playwrights and the processes involved in composing the scripts.

- 210 Kabuki san かぶき讃
(In Praise of Kabuki) 折口信夫
Origuchi Shinobu 創元社 1953.
Tokyo: Sogensha 326 p. illus. Asia PN2924.5/.K3Q7/1953
- A compilation of impressions and comments written by the author on modern kabuki actors and plays. The basic qualities, beauty and distinguishing characteristics of kabuki are described with sensitivity.
- 211 Kabuki seiritsu no kenkyū 歌舞伎成立の研究
(Research on the Origin of Kabuki) 服部幸雄
Hattori Yukio 風間書房 1968.
Tokyo: Kazama Shobō 596 p. illus. Asia PN2924.5/.K3H37
- Tries to determine the basic characteristics of kabuki by analyzing its origin and evolution. Delves into the precursors of kabuki such as sarugaku (folk music and dance), fūryū dance and Okuni's nembutsu odori (dance of Amidabutsu), etc. Traces the early types of kabuki such as onna (women's) kabuki, wakashū (young men's) kabuki and yarō (adult male) kabuki. A scholarly study of the early stages of kabuki.
- 212 Kabuki: shibai no sekai 歌舞伎 - 芝居の世界
(Kabuki: World of Shibai) 芸能史研究会編
Ed. by Geinoshi Kenkyukai 平凡社 1971.
Tokyo: Heibonsha 358 p. illus. (Nihon no koten geinō, 8 日本の古典芸能, 8)
Asia PN2921/.N53/v.8)
- Analyzes the essential and traditional qualities of kabuki. Traces its historical development with emphasis on the 250 years of the Edo period. Discusses the style and structure of performances, stage and hand props used, musical accompaniment and the present status of kabuki in the Japanese performing arts.
- 213 Kabuki shimpō 歌舞伎新報
(Kabuki Music) 玄鹿館
Tokyo: Genrokukan 1879-1889.
Nos. 1-1600. Asia PN2924.5/.K3K32

KABUKI - GENERAL

A compilation of brief periodicals called the Kabuki shimpō (Kabuki News), published between February 1869 and March 1879, containing news about kabuki plays, actors, etc. Considered to be an indispensable source material on theatrical arts of the Meiji period.

- 214 Kabuki sobyō 歌舞伎素描
 (Kabuki Sketches)
 Kinoshita Shūichi 木下 秀一
 Tokyo: Kōdansha 講談社 1968.
 96 p. illus. Asia PN2924.5/.K3K57
- Contains sketches of stage scenes of famous kabuki actors who are representative of the early Showa period.
- 215 Kabuki sōkō 歌舞伎叢攷
 (Thoughts on Kabuki)
 Kawatake Shigetoshi 河竹 繁俊
 Tokyo: Chūō Kōronsha 中央公論社 1949.
 257 p. Asia PN2924.5/.K3K384
- A collection of articles from the author's research thesis on kabuki. Presents historical information on the reform of this theatrical art. Discusses performing techniques and a few famous plays.
- 216 Kabuki sōsho 歌舞伎叢書
 (Collection of Kabuki Records)
 Ed. by Sasa Masaichi 佐々政一編
 Tokyo: Kinkōdō 金港堂 1910.
 540 p. illus. Asia PN2924.5/.K3K325
- Disturbed about the scattering of old records concerning kabuki, the author compiles a collection of reprints, reviews and studies of old kabuki practices.
- 217 Kabuki taizen 歌舞伎大全
 (Outline of Kabuki)
 Atsumi Seitarō 渥美 清太郎
 Tokyo: Shin Taishūsha 新大衆社 1943.
 495 p. Asia PN2924.5/.K3A88
- Serves as an orientation guide to kabuki. Discusses how kabuki plays are staged, the different types of play scripts and actors, behind-the-stage happenings, etc. Emphasis is placed on how to enjoy watching kabuki performances.

KABUKI - GENERAL

- 218 Kabuki to bunraku 歌舞伎と文楽
 (Kabuki and Bunraku)
 Oka Onitarō 岡 鬼太郎
 Tokyo: Waseda Bungaku Shuppambu 三田文学出版部 1943.
 438 p. Asia PN2924.5/.K3038
- A collection of 112 articles, selected from among the author's reviews of kabuki and bunraku (puppet theater) plays, published in the Tokyo Asahi Newspaper from January 1929 until December 1931. Performances shown during certain months at well-known theaters, such as Kabukiza, Meijiza, Tokyo Theater, Imperial Theater, etc., are also covered.
- 219 Kabuki to jōruri 歌舞伎と浄瑠璃
 (Kabuki and Joruri)
 Kondō Tadayoshi 近藤 忠義
 Tokyo: Shin Nihon Shuppansha 新日本出版社 1977.
 353 p. (Kondō Tadayoshi Nihon bungakuron, 2) 近藤 忠義
 日本文学論, 2) Asia PL737/.K66
- A series of essays, generally divided into three sections: kabuki and jōruri, trends in modern literature and random thoughts. In "kabuki and jōruri," which comprises the main part of the book, the author comments on the historical development of kabuki and jōruri, contributions of playwrights Namboku, Mokuami and Chikamatsu, etc. In the other two sections, the author analyzes the relationships between literature and theatrical arts, reveals his role in literary activities, etc.
- 220 Kabuki tokuhon 歌舞伎読本
 (Kabuki Reader)
 Kawatake Shigetoshi 河竹 繁俊
 Tokyo: Shūdōsha 修道社 1955.
 254 p. Asia PN2924.5/.K3K387
- A handbook of kabuki, comprised of two parts. Background information on kabuki, as a form of classic performing art, is given in the first part. Representative plays are taken up in the second part, with illustrations of stage scenes, plot summaries and discussion of actors' performances. A glossary is appended.
- 221 Kabuki tsūkan 歌舞伎通鑑
 (Comprehensive Survey of Kabuki)
 Shuzui Kenji 守 隨 憲 治
 Tokyo: Sankaidō 山海堂 1942.
 486 p. illus. Asia PN2924.5/.K3S58

KABUKI - GENERAL

A professional treatise reflecting the author's expertise on the subject of kabuki. The work consists of three sections. The first section gives an overall view of the essential qualities, beauty, trends, etc. of kabuki. The second section deals with dramatic composition and historical survey of kabuki. The third section explains the works and lives of kabuki actors.

- 222 Kabuki yakusha 歌舞伎役者
(Kabuki Actors)
Uno Nobuo 宇野信夫
Tokyo: Seiabō 青蛙房 1971.
299 p. Asia PN2924.5/.K3U5

A series of articles, consisting mainly of recollections by the author of kabuki actors with whom he associated socially and in whom he had personal interests. The main character discussed is Kikugorō VI (1885-1949). Also includes random thoughts on everyday speech and play dialogs, personal experiences in visiting theaters, contacts with neighbors, etc.

- 223 Kabuki: yōshiki to denshō かぶき一様式と伝承
(Kabuki: Pattern and Transmittal)
Gunji Masakatsu 郡司正勝
Tokyo: Neiraku Shobō 寧楽書房 1954.
342 p. illus. Asia PN2924.5/.K3G85

The author searches for the source and origin of kabuki by ranging widely over the field of folk arts. Attempts to identify the different patterns of kabuki, their formation and development from folk arts, and their evolution over the years.

- 224 Kabuki zakki 歌舞伎雑記
(Kabuki Miscellany)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Kōbunsha 光文社 1946.
285 p. Asia PN2924.5/.K3K38

Consists of three parts: 1. A series of articles on various aspects of kabuki, 2. Essays on the relationships between kabuki and bunraku (puppet play), and 3. Compositions in commemoration of deceased writers in the field of dramatic literature.

- 225 Kabuki zensho 歌舞伎全書
(Collective Work on Kabuki)
Toita Yasuji 戸板康二
Tokyo: Sōgensha 創元社 1956.
3 v. Asia PN2924.5/.K3K36

KABUKI - GENERAL

A 3-volume collection of treatises on kabuki, divided into editions on kabuki as a performing art, play scripts and actors. Commentaries were written by experts in their respective fields. For example, Vol. 1 contains an essay on the history and characteristics of kabuki by Gunji Masakatsu, Vol. 2 an article on the history of play scripts by Kawatake Shigetoshi, and Vol. 3 a treatise on famous actors of Meiji, Taishō and Shōwa periods by Miyake Saburō.

- 226 Kabuki zukan 歌舞伎図巻
(Pictorial Record of Kabuki)
Ed. by Kawatake Shigetoshi and Narasaki Muneshige 解説
河竹繁俊 橘崎宗重
Tokyo: Tokyo Chūnichi Shimbun Shuppanyoku 東京中日
新聞出版局
1964.
1 v. illus. Asia FO X PN2924.5/.K3K3
- A reproduction, in original size and color and in book form, of the Uneme kabuki zōshi emaki (Kabuki Picture Scroll) preserved in the Tokugawa Art Museum of Nagoya. A significant record, not only for its artistic value, but for the historical information provided on the acting patterns, staging techniques, types of theaters, etc. during the initial stages of kabuki as a performing art.
- 227 Kabuki zusetsu 歌舞伎図説
(Pictorial History of Kabuki)
Ed. by Shuzui Kenji and Akiba Yoshimi 守隨寛治
秋葉芳美撰 万葉閣
Tokyo: Man'yōkaku 1931.
2 v. illus.
- Composed of two columns with the main volume containing the pictorial records and the appendix, the annotations. The history of kabuki, between the Keichō period (1596-1614) and Meiji Restoration (1868), was divided into four periods and for each period, the following types of materials were compiled: kabuki illustrations, theater scenes, playbills, kyōgen texts, scenarios, dialog scripts, jōruri and nagauta standard texts, commentaries on actors, kabuki woodblock prints, etc.
- 228 Karā kabuki no miryoku カラー歌舞伎の魅力
(Charm of Colorful Kabuki)
Toita Yasuji and Yoshida Chiaki 戸板康二 写真・吉田千秋
Kyoto: Tankōsha 淡交社 1973.
242 p. illus. Asia PN2924.5/.K3T64

KABUKI - GENERAL

With numerous color photos of kabuki stage scenes, accompanied by concise explanations, attempts to portray the personal charm of actors, dreamlike qualities of plays, artistic use of colors in costumes and stage props, impressive composition of stage scenery, and the beauty and contrasts between motionless, suggestive poses and graceful, physical movements.

- 229 Kawatake Mokuami 河竹黙阿弥
Kawatake Shigetoshi 河竹繁俊
Tokyo: Engai Chinsho Kankōkai 演芸珍書刊行会 1915.
585 p. illus. Asia FL810/.A9Z55
- Gives a detailed description of the life, spanning 77 years, activities and works of the famous playwright, Kawatake Mokuami (1816-1893). Serves also as a chronicle of the theatrical world and the historical background of the times, from late Edo period to Meiji period. A chronological record of his life activities and major works, with annotations, is appended.
- 230 Kawatake Mokuami 河竹黙阿弥
Kawatake Shigetoshi 河竹繁俊
Tokyo: Shun'yōdō 春陽堂 1917.
758 p. illus. Asia FL810/.A9Z53
- An enlarged, revised edition of the book, Kawatake Mokuami, which was first published in 1914 and republished in 1915 by the Engai Chinsho Kankōkai (Theatrical Rare Books Publishing Society). Chapter 16, Supplement, which contains recollections of Mokuami by various theatrical figures, and Chapter 17, Diary, have been newly added.
- 231 Kawatake Mokuami 河竹黙阿弥
Kawatake Shigetoshi 河竹繁俊
Tokyo: Yoshikawa Kōbunkan 吉川弘文館 1961.
271 p. illus. Asia FL810/.A9Z5
- Based on the author's research of Kawatake Mokuami (1816-1893), the results of which were first published in 1914 and republished in 1915 by the Engai Chinsho Kankōkai. An enlarged, revised edition was published in 1917 by Shun'yōdō. Research on Mokuami continued until 1925. This book is part of Jimbutsu sōsho (Biographical Series) of Yoshikawa Kōbunkan.
- 232 Kigen jōgo 鬼言冗語
(Personal Observations)
Oka Onitarō 岡 鬼太郎
Tokyo: Okakura Shobō 岡倉書房 1935.
362 p. Asia PN2924.5/.K3ō43

KABUKI - GENERAL

The author comments on the performing arts, primarily on kabuki, and on some cultural aspects. Consists of the following three parts: 1. Gengo fūzoku no hanashi (story of linguistic customs), 2. Gekikai uchimaku no hanashi (behind-the-scene stories of kabuki actors), and 3. Shibai katamono no hanashi (story of kabuki acting patterns).

- 233 Kindai kabuki gekihyōka ron 近代歌舞伎劇評家論
(Analysis of Modern Kabuki Commentators)
Gondō Yoshikazu 権藤芳一
Tokyo: Engeki Shuppansha 演劇出版社 1959.
264 p. Asia PN2924.5/.K3G6

Traces the history and discusses the nature and purpose of kabuki commentaries. Analyzes the reviews of 10 modern kabuki commentators, including Oka Onitarō, Ihara Seiseien, Osanai Kaoru, et al., of the post-Meiji period and points out the merits and demerits of each.

- 234 Kinsei engeki no kenkyū 近世演劇の研究
(Studies in Modern Theater)
Tai Shōngsuke 田井庄之助
Tokyo: Ofūsha 桜楓社 1972.
622 p. Asia FL737/.T3

The author believes that the special characteristics of the modern theater are most vividly represented in the plays of the later Edo period. To present his theory concretely, with examples, the author compares the works of the playwrights of the later period, Tsuruya Namboku IV (1755-1829) and Kawatake Mokuami (1816-1893) with the noted playwright of the earlier Edo period, Chikamatsu Monzaemon (1653-1725). Analyzes the plays of the three foremost kabuki playwrights.

- 235 Kinsei engeki no kenkyū 近世演劇の研究
(Studies in Modern Theater)
Takano Masami 高野正己
Tokyo: Tokyodō 東京堂 1941.
332 p. Asia PN2922/.T55

As source materials for the study of Chikamatsu Monzaemon (1653-1725), retraces and examines the jōruri plays of Inoue Harima-no-jō (1632-1685), Uji Kaga-no-jō (1635-1711) and Yamamoto Kakudayū (?-1700). Describes the interchange and interacting influences between jōruri and kabuki.

- 236 Kinsei engeki zakkō 近世演劇雑考
(Miscellaneous Thoughts on Modern Theatrical Arts)
Ishiwari Matsutarō 石割松太郎
Tokyo: Okakura Shobō 岡倉書房 1934.
372 p. Asia PN1978/.J3I85

KABUKI - GENERAL

A compilation of essays written between 1931 and 1933. Begins with studies in ningyō jōruri (puppet play), examining its basic patterns and techniques, origin of three-men puppet manipulation, types of puppets, famous puppeteers, etc. Proceeds to discussion of kabuki adaptations of puppet plays. Concludes with miscellaneous observations on initial uses of illuminated stages for dancing performances and the program for the first showing of a Shakespearean play in Japan.

- 237 Kinsei gikyoku kenkyū 近世戯曲研究
(Studies in Pre-Modern Drama)
Shuzui Kenji 守随寛治
Tokyo: Chūkōkan 中興館 1932.
235 p. illus. Asia PL737/.S88

A compilation of 20 treatises and 4 chronological listings concerning kabuki published by the author in periodicals between 1924 and 1931. Treatises include the origin of kabuki plays, characteristics of kabuki in Kamigata (Kyoto-Osaka area), distinguishing features of scripts by noted playwrights, Sakata Tōjūrō (1647-1709), Chikamatsu Monzaemon (1653-1725), Namiki Shōzō (1730-1773), et al. Chronological listings include Namiki Shōzō's plays, dates performed, theaters, etc.

- 238 Kinsei Nihon no engeki no genryū 近世日本の演劇の源流
(Origin of Pre-Modern Japanese Drama)
Harada Kyōichi 原田享一
Tokyo: Shibundō 至文堂 1928.
436 p.

A treatise on Okuni kabuki, the precursor of modern kabuki. Traces the evolution of ancient dramatic arts, such as gigaku, which eventually led to the origin and development of a performing art, kabuki, for the common people. Discusses in detail the beginnings and growth of Okuni kabuki and its influences on the subsequent development of theatrical arts.

- 239 Kodōgu: Fujinami Yohei 小道具: 藤浪與兵衛
(Hand Props: Fujinami Yohei)
Fujinami Yohei 藤浪與兵衛
Tokyo: Engeki Shuppansha 演劇出版社 1954.
352 p. illus. Asia PN2901/.S8F85

Comprised of three sections: 1. Explanations by Fujinami Yohei III (1891-1952) on kabuki hand props, describing their historical background, types, materials and techniques used in making them, etc., 2. Glossary of hand props and 3. Recollections of Fujinami Yohei III by various theatrical figures and acquaintances.

KABUKI - GENERAL

- 240 Kokugeki kankyū 国劇研究
 (Studies in Japanese Drama)
 Ed. by Shuzui Kenji 守隨憲治 編
 Tokyo: Kōchō Shoin 甲鳥書林 1942.
 509 p. Asia PN2924.5/.K3S5811

A compilation of seven research essays by members of the Tōdai Kabuki Kenkyūkai (Tokyo University Kabuki Study Group) which was established in 1938 for the purpose of conducting researches on kabuki and traditional drama. Includes essays by the editor, Shuzui Kenji on "The Stage Structure of Puppet Plays," Akita Yoshio's, "Kabuki Language in Edo during the Genroku Period," etc. Based on scholarly research and useful as a reference text.

- 241 Kokuritsu Gekijō kabuki kōen 国立劇場歌舞伎公演
 (National Theater Kabuki Performances)
 Kokuritsu Gekijō 国立劇場
 Tokyo: 19--
 Nos. 30-49 (Jan. 1970-Apr. 1972), 57-59 (Apr. 1973-June 1973)

A compilation of printed program sheets for kabuki performances held at the National Theater. Contains a listing of roles and actors and synopses of plays for the particular performance. Also includes illustrated articles of general interest to kabuki-goers.

- 242 Kokuritsu Gekijō kabuki kōen jōen daihon 国立劇場歌舞伎公演上演台本
 (Stage Scripts of National Theater Kabuki Performances)
 Kokuritsu Gekijō 国立劇場
 Tokyo: 19--
 1970-1976 (scattered issues) Asia PN2924.5/.K3K641

A compilation of stage scripts, in mimeographed form, of kabuki plays performed at the National Theater. Each issue of the script has a distinctive title page noting the name of the play, playwright(s), choreographer(s), number of acts and scenes, etc.

- 243 Konnichi no kabuki 今日の歌舞伎
 (Present-Day Kabuki)
 Toita Yasuji 戸板康二
 Tokyo: Sōgensha 創元社 1952.
 241 p. illus. Asia PN2924.5/.K3T642

A compilation of 43 short reviews on post-World War II kabuki performances staged in the Tokyo area, between May 1945 and December 1951, first at Tokyo Theater and at Meijiza. Popular actors and plays reviewed include Onoe Shōroku in Tsuchigumo (The Monstrous Spider), Ichikawa Ebizō in Yowa nasake ukina no yokogushi (Scarred Yosaburō), etc.

KABUKI - GENERAL

- 244 Kumadori: kabuki no meikuappu 隈取り: 歌舞伎のメイクアップ
 (Kumadori: Make-up for Kabuki)
 Morita Jūshirō and Bandō Mitsugorō 森田拾史郎・写真 坂東三津五郎・文
 Tokyo: Haga Shoten 芳賀書店 1969.
 253 p. illus. Asia PN2924.5/.K3M68

Primarily an album of photos, in both color and black-and-white, of different types of kumadori (facial make-up) used in kabuki. Explanations in Japanese, and also in English, of the meaning of the make-up colors, symbolic variations for different roles, etc. are given at the end of the album.

- 245 Kyōgen sakusha 狂言作者
 (Kabuki Playwright)
 Kojima Nisaku 小島 二朔
 Tokyo: Seisabō 青蛙房 1958.
 273 p. Asia PL737/.K64

An autobiography of a kabuki playwright, Kojima Nisaku (1901-), who was a member of kabuki theaters. Kojima left the kabuki profession in 1932 to devote his career to the Nihon Buyō Kyōkai (Japan Dance Association). Five new dance scenarios created by the author are included.

- 246 Kyōraku butai fudoki 京洛舞台風土記
 (Kyoto Localities Seen on Stage)
 Toita Yasuji 戸板 康二
 Kyoto: Shinshindō 駿々堂 1923.

The author visits, with the fresh curiosity of a stranger, various localities in Kyoto which appear in kabuki and other stage performances. Records randomly thoughts and impressions which come to his mind as he enjoys the local color.

- 247 Meiji engekishi 明治演劇史
 (Theatrical History of the Meiji Period)
 Ihara Toshiro 伊原 敏郎 早稲田大学出版部 1933.
 Tokyo: Waseda Daigaku Shuppambu
 841 p. illus. Asia PN2924.5/.K3I347

Records kabuki history of the Meiji period, specifically from 1868 to 1903. A sequel to the author's Nihon engekishi (History of Japanese Theater) and Kinsei Nihon engekishi (Pre-Modern History of Japanese Theater). These three books cover a period of 350 years of kabuki history. This work consists of an introduction and four sections with emphasis on actors. The introduction and Part 1, 1868-1878, discusses the establishment of new theaters in Tokyo and roles of Ichikawa Danjūrō IX (1838-1903) and Onoe Kikugorō V (1844-1904). Part 2, 1878-1889, takes up the theater reform movement in Tokyo and Part 3, 1889-1903, concludes with the final days of Danjūrō and Kikugorō. Part 4 is devoted to kabuki history of Kyoto-Osaka during early Meiji period.

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- 248 Meiji engekishi den: Kamigata-hen 明治演劇史伝：上方編
 (Historical Record of Meiji Period Theater)
 Takaya Shin 高谷伸
 Tokyo: Kensetsusha 建設社 1944.
 259 p. Asia PN2928/.T34
- By: surveying the performances of famous actors, attempts to trace the history of kabuki movements in Kamigata (Kyoto-Osaka area) during the Meiji period. Actors discussed include Ichikawa Udanji I (1843-1916), who was a new rising star in early Meiji period in Osaka theaters and Nakamura Ganjirō (1860-1935), who was a representative Kamigata kabuki actor from mid-Meiji through Taishō and Shōwa periods.

- 249 Miyajima kabuki nendaiki 宮島歌舞伎年代記
 (Miyajima Kabuki Chronicle)
 Susukida Tarō and Susukida Jun'ichirō 薄田太郎 薄田純一郎
 Tokyo: Kokusho Kankōkai 国書刊行会 1975.
 354 p. illus. Asia PN2926/.M5S9/1975

A collection of playbills, for the period 1811 to 1892, of stage performances, primarily kabuki, held in Miyajima of former Aki province (presently Hiroshima prefecture). Playbills are printed in reduced size. Contents are also shown in block printing. Appendices contain detailed indexes of actors, plays, etc. and articles on the origin and revival of Hiroshima kabuki.

- 250 Mokuami no tegami nikki hōjō nado 黙阿弥の手紙日記 報條など
 (Letters, Diaries, Handbills, Etc. of Mokuami)
 Ed. by Kawatake Shigetoshi 河竹繁俊編著
 Tokyo: Engeki Shuppansha 演劇出版社 1966.
 329 p. illus. Asia FL810/.A9K38

Reprints of letters, diaries, handbills, programs, etc., in block printing, of the celebrated kabuki playwright, Kawatake Mokuami (1816-1893). Photographic reproductions of some of the original items are also included. Explanatory comments are provided by the editor, Kawatake Shigetoshi, a descendant of Mokuami.

- 251 Mokuami to Namboku 黙阿弥と南北
 (Mokuami and Namboku)
 Kawatake Shigetoshi 河竹繁俊
 Tokyo: Ōkōchi Shoten 大河内書店 1948.
 327 p. illus. Asia FL810/.A9Z51

Relates the lives, works and personalities of the two leading kabuki playwrights, Kawatake Mokuami (1816-1893) and Tsuruya Namboku IV (1755-1829). Useful as a beginner's text for the study of Edo period kabuki playwrights. An abbreviated chronology of significant events related to the lives of the playwrights is appended.

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- 252 Nihon geijutsushi kenkyū: kabuki to ayatsuri jōruri 日本
 芸術史研究: 歌舞伎と操り浄瑠璃
 (Studies in Japanese Theatrical History: Kabuki and Puppetry)
 Watsuji Tetsurō 和辻哲郎
 Tokyo: Iwanami Shoten 岩波書店 1971.
 695 p. Asia PN2924.5/.K3W4/1971
- Analyzes and reveals, in detail, the origin and development of ayatsuri jōruri (puppet play) and kabuki. Discourses on the competition and interchange between ayatsuri jōruri and kabuki. Shows the influence of jōruri plays and famous playwrights, namely, Takemoto Gidayū (1651-1714) and Chikamatsu Monzaemon (1653-1724), on the structure and composition of kabuki plays and performances. Tries to determine the historical qualities that make kabuki such a unique and exotic performing art.
- 253 Nihon shomin bunka shiryō shūsei, dai 6-kan, kabuki 日本
 庶民文化史料集成 第六巻 歌舞伎
 (Collection of Materials on Japanese Popular Culture, Vol. 6, Kabuki)
 Ed. by Geinōshi Kenkyūkai 芸能史研究会編
 Tokyo: San'ichi Shobō 三一書房 1973.
 943 p. illus. Asia PN2920/.N5V6
- A comprehensive collection of source materials on kabuki. Prefaced by explanations as to the origin, types and significance of the source materials. Divided into the following sections: theater texts and scripts, theaters and spectators, writings of playwrights, performances and management, and local records. Source materials are generally categorized as documentary, illustrated or folklore.
- 254 Nō, kabuki e no shōtai 能・歌舞伎への招待
 (Introduction to Noh and Kabuki)
 Horikoshi Zentarō 堀越善太郎
 Tokyo: Tōkai Daigaku Shuppankai 東海大学出版会 1975.
 214 p. illus. Asia PN2924.5/.N6H58
- Interest is heightening recently among university students in the Japanese classic performing arts of noh and kabuki. This work was written to serve as a guidebook to deepen the appreciation of these theatrical arts. Matsukaze (The Three Sisters of the Seashore) and Kumagai jin'ya (Kumagai's Camp) are taken up as representative plays of noh and kabuki, respectively, and simple, illustrated explanations are given.
- 255 Nō kara kabuki e 能から歌舞伎へ
 (From Noh to Kabuki)
 Shuzui Kenji 守隨憲治
 Tokyo: Uchida Shoten 内田書店 1946.
 89 p. Asia PN2924.5/.N6S88

KABUKI - GENERAL

The author asserts that noh was historically considered a performing art for the warrior class while kabuki was for the merchant class but that noh had a strong influence on kabuki. This work chronologically traces the noh influences during the various developmental stages of kabuki, from its birth to maturity.

- 256 Onnagata no kenkyū 女形の研究
(Study of Female Impersonator)
Hasegawa Yoshio 長谷川 善雄
Tokyo: Ritsumeikan Shuppambu 立命館出版部 1931.
215 p. illus.

Considers the significance of onnagata (female impersonator), in kabuki. From the standpoint of kabuki history, discusses the position, life, expressions, attainments, costumes, etc. of onnagata.

- 257 Osaka Furitsu Toshokan-zō shibai banzuke mokuroku: Shōwa 43-nen 3-gatsu genzai 大阪府立図書館蔵芝居番付目録 -昭和43年3月現在-
(Theatrical Playbill Catalog in Osaka Prefectural Library as of March 1968)
Osaka Furitsu Toshokan 大阪府立図書館
Osaka: 1968.
161, 20 p. Asia Ref. PN2921/.083

Catalog of playbills (3,125 sheets and 2,479 items) of kabuki, which is predominant ningyō jōruri (puppet play), shimpa (modern kabuki drama), etc. deposited in the Osaka Prefectural Library as of March 1968. Playbills of Tokyo, Kyoto and other areas are also included. An index of annotations is appended. Serves as a basic source material for pre-modern theater.

- 258 Senryū Edo kabuki 川柳江戸歌舞伎
(Satiric Poems about Edo Kabuki)
Nishihara Ryū 西原柳雨
Tokyo: Shun'yōdō 春陽堂 1925.
657 p. Asia PN2924.5/.K3N58

A collection of over 4,000 senryū (satiric poems) concerning kabuki and popular entertainments (sumō, shows, etc.) of the Edo period. Brief explanations are given. Poems are categorized by theaters, famous actors, backstage rooms, etc. and the historical period is given for each. Light, entertaining reading material but through satiric poetry, the nature of kabuki during the Edo period, reactions of the general populace toward kabuki, people's customs of the times, etc. can be learned.

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- 259 Sewa kyōgen no kenkyū 世話狂言の研究
 (Study of Kabuki Domestic Plays)
 Ed. by Kogeki Kenkyūkai 古劇研究会編
 Tokyo: Tengendō Shobō 天弦堂書房 1916.
 398 p. Asia PN2924.5/.K9S48
- A compilation of short essays written in early Taishō period by 10 playwrights and/or drama critics on seven kabuki domestic plays. Each play is commented on by two or more essayists. Plays include Sannin Kichiza kuruwa no hatsugai (The Three Kichiza's), by Kawatake Mokuami (1816-1893), Osome Hisamatsu ukina no yomiuri (The Scandal of Osome and Hisamatsu), by Tsuruya Namboku IV (1755-1829), etc.
- 260 Shibai banashi 芝居はなし
 (Theatrical Stories)
 Mitamura Engyo 三田村 鳶魚
 Tokyo: Kabuki Shuppambu 歌舞伎出版部 1926-1927.
 2 v. illus. Asia/PN2924.5/.K3M582
- A collection, in two volumes, of short articles delving into the factual background of famous characters and incidents played up in shibai (theatrical plays), predominantly kabuki plays, and examines the historical circumstances associated with the plays. Characters and plays discussed include Oiwa in Yotsuya kaidan (Ghost Story of Yotsuya), Koharu and Jihei in Shinjū Ten no Amijima (Love Suicide at Amijima), Yosaburo in Yo wa nasake ukina no yokobushi (Scarred Yosaburō), etc.
- 261 Shibai gojūnen 芝居五十年
 (Fifty Years of Theatrical History)
 Atsumi Seitarō 渥美 清太郎
 Tokyo: Jiji Tsūshinsha 時事通信社 1956.
 276 p. illus. Asia PN2921/.A88
- Covers 50 years of theatrical history, mainly that of kabuki, following the deaths of Ichikawa Danjūrō (1838-1903), Onoe Kikugorō (1844-1904) and Ichikawa Sadanji (1842-1904). The three actors, collectively nicknamed Dan-Kiku-Sa (from the first character of their first names), had formed a popular trio of a flourishing period in kabuki history. This work comments on the ups and downs of kabuki actors, plays and theaters during the 50 years after Dan-Kiku-Sa.
- 262 Shibaikoku fudoki 芝居国 風土記
 (Theatrical Country: Its Local Color)
 Toita Yasuji 戸板 康二
 Tokyo: Seibō 青蛙房 1963.
 376 p. Asia PN2921/.T58

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A collection of enlightening, entertaining remarks disclosing "inside" information on people and things that make up the theatrical world of kabuki. Organized into the following sections: actors' images and distinguishing features of their performances; on-stage food, clothing and shelter, and the local color of kabuki stage scenes. Filled with amusing bits of observations, such as on actors and acting techniques, including the art of eating noodles or drinking sake on the stage and how they manage to project the lifelike stage effects.

- 263 Shibai meissho hitomaku mi: butai no ue no Tokyo 芝居名所
一幕見 一舞台の上の東京一
(Glimpses of Famous Theatrical Sites: On-stage Tokyo)
Toita Yasuji 戸板康二
Tokyo: Hakusuisha 白水社 1953.
169 p. illus. Asia PL724/.T65
- 264 Shibai no kodōgu: sōi to denshō 芝居の小道具—創意と伝承
(Theater Hand Props: Originality and Tradition)
Fujinami Yohei 藤浪 與 兵衛
Tokyo: Nihon Hōsō Kyōkai 日本放送協会 1974.
273 p. illus. Asia PN2087/.J3F8

Explains, in detail, the origin, creation, stage uses, etc. of hand props in theatrical and TV acts. A compilation of articles which were mostly published in the NHK publication, Hōsō bunka (Broadcast Culture). The author is Fujinami Yohei IV (1926-). A practical reference to consult for staging kabuki and other theatrical acts.

- 265 Shibai no ura omote 芝居の裏おもて
(The Two Faces of Theatrical Plays)
Mitamura Engyo 三田村 鳶 魚
Tokyo: Gembunsha 玄文社 1920.
289 p. illus. Asia PN2924.5/.K3M58

A sequel to the author's Shibai to shijitsu (Theatrical Plays and Historical Facts). As in the previous book, the author investigates the historical truths and circumstances of well-known characters and incidents appearing in the classic theatrical (kabuki) plays. Plays examined include Shinjū Ten no Amijima (Love Suicide at Amijima), Yotsuya kaidan (Ghost Story of Yotsuya), etc.

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- 266 Shibai to shijitsu 芝居と史実
(Theatrical Plays and Historical Facts)
Mitamura Engyo 三田村鳶魚
Tokyo: Seikyōsha 政教社 1911.
344 p. Asia PN2921/.M58
- The author, who is an authority on the social customs of the Edo period, examines the historical authenticity of famous incidents and characters in kabuki plays. Serves as a historical probe into the social background of the times. Plays analyzed include Kagamiyama kokyō no nishikie (Mirror Mountain), Kyōkanoko musume Dōjōji (The Girl at the Dojo Temple), etc. This work is followed up by the author's Shibai no ura omote (The Two Faces of Theatrical Plays).
- 267 Shibai to shijitsu 芝居と史実
(Theatrical Plays and Historical Facts)
Sakamoto Tatsunosuke 坂本辰之助 「箕山」
Tokyo: Tōshōdō 東照堂 1947.
224 p. illus. Asia PN2921/.S34
- Similar in intent to the work with the same title by Mitamura Engyo. Attempts to reveal the truths or distortions of truths of events and characters featured in theatrical, primarily kabuki plays. Contains a brief, factual account of Okuni, the originator of kabuki.
- 268 Shijitsu yori mita kabuki shibai 史実より見た歌舞伎芝居
(Historical View of Kabuki)
Mitamura Engyo 三田村鳶魚
Tokyo: Sūbundō 崇文堂 1923.
388 p. Asia PN2924.5/.K3M581
- Views kabuki from a historical standpoint. Devises to learn about Edo city and conditions of the period through the plots, characters, stage settings, etc. of kabuki plays.
- 269 Shin kabuki no sujimichi 新歌舞伎の筋道
(Development of New Kabuki)
Kagayama Naosō 加賀山直三
Tokyo: Mokujisha 木耳社 1967.
298 p. illus. Asia PL767/.K255
- A compilation of a series of articles, which appeared in the periodical Enggekikai (Theater World), from 1966 to 1967, on the development of new kabuki drama after the Meiji Restoration. In the prologue, the author briefly explains the great influx of European influences which affected even the kabuki theaters in early Meiji era. Eighteen new kabuki plays are then introduced,

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beginning with Kiri hitoha (A Falling Leaf from a Paulownia) by Tsubouchi Shōyō (1895-1935), with synopses and interpretative comments on the plays. Attempts to trace the origin and evolution of new kabuki through these plays.

- 270 Zoku kabuki nendaiki 続歌舞伎年代記
 (Sequel to Kabuki Chronicle)
 Ed. by Hirotsani Yūtarō 広谷雄太郎 編
 Tokyo: Hirotsani Kokusho Kankōkai 広谷国書刊行会 1925.
 758 p. Asia PN2924.5/.K3I85

A detailed sequel to Hana no Edo kabuki nendaiki (A chronicle of Kabuki in Edo). Covers the period from 1805 to 1859. Contains chronological tables of performances, roles, actors, etc. of kabuki plays staged in Edo theaters.

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- 271 Aru onnagata no isshō: godaime Nakamura Fikusuke ある女形
 の一生一五代目中村福助
 (Life of a Certain Onnagata)
 Kagayama Naosō 加賀山直三
 Tokyo: Sōgensha 創元社 1959.
 378 p. illus.

A novel, written in a semi-documentary style, about the life of an onnagata (female impersonator) actor, Nakamura Fikusuke V (1900-1932), who died at a young age.

- 272 Butai no Danjūrō 舞台の団十郎
 (Danjūrō on the Stage)
 Ihara Toshiro and Abe Yutaka 伊原敏郎, 安部豊
 Tokyo: Butai no Danjūrō Kankōkai 舞台之団十郎刊行会
 1933.
 132 p. illus.

An illustrated folio-sized book with over 300 stage photographs of the foremost kabuki actor of the Meiji period, Ichikawa Danjūrō IX (1838-1903). Includes his art talks, anecdotes and biographical notes. Photos of Danjūrō's stage roles have descriptive comments on the costumes, wigs, hand props, etc. appropriate for the role. Serves as a practical reference for staging kabuki performances.

- 273 Chūsha geiwa 中車芸話
 (Art Talks of Chūsha)
 Ichikawa Chūsha 市川中車
 Tokyo: Tsukiji Shoten 築地書店 1943.
 291 p. Asia PN2928/.I25

Ichikawa Chūsha VII (1859-1936) writes about his life and theatrical experiences up until the early Taishō period. The autobiography is succinct and composed of 74 anecdotes (each titled separately) in his life.

- 274 Ennosuke zuihitsu 猿之助隨筆
 (Ennosuke Essays)
 Ichikawa Ennosuke 市川猿之助
 Tokyo: Nihon Shosō 日本書莊 1936.
 315 p.

A collection of essays written by Ichikawa Ennosuke II (1888-) over a period of approximately 30 years, from late Meiji to Shōwa periods.

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- 275 **Gai** 芸
 (Acting)
 Onoe Kikugorō 尾上菊五郎
 Tokyo: Kaizōsha 改造社 1949.
 375 p. Asia PN2924.5/.K3054
- Onoe Kikugorō VI (1885-1949) discloses his acting pattern and reveals the art and skill required in stage performances. Also comments on various kabuki plays in which he was the principal actor.
- 276 **Gai no kokoro: kokoro no taiwa** 芸のこころ: 心の対話
 (Essence of Art; Heart-to-Heart Talks)
 Bandō Mitsugorō and Andō Tsuruo 坂東三津五郎, 安藤鶴夫
 Tokyo: Nihon Sono Shobō 日本ソノ書房 1969.
 229 p. illus. Asia PN2928/.B3A5
- Records the intimate conversations held on December 15, 1968, between Andō Tsuruo and Bandō Mitsugorō (1906-1975), kabuki actor and founder of the Bandō School of dancing.
- 277 **Gosei Ichikawa Danjūrō shū: Hakuen to Edo bundan** 五世市川
 団十郎集 一白猿と江戸文壇一
 (Danjūrō Ichikawa V Collection: Hakuen and Edo Literary World)
 Ed. by Hino Tatsuo 日野龍夫編
 Tokyo: Yumani Shobō ゆまに書房 1975.
 646 p. illus. Asia PN2928/.I352I35
- A collection of literary writings, in calligraphy, by Ichikawa Danjūrō V (1741-1806) who was the most popular kabuki actor of the Edo period. Upon retirement from the stage, he took the pen name of Hakuen and was active in the Temmei (1781-1788) literary world as a playwright and writer of kyōka (satirical poetry).
- 278 **Hidejūrō yawa** 秀十郎夜話
 (The Story of Hidejūrō)
 Chiya Michio 千谷道雄
 Tokyo: Bungei Shunjū Shinsha 文芸春秋新社 1959.
 279 p. illus. Asia PN2928/.N34C4
- A personal account of Nakamura Hidejūrō, who served for 25 years as a kurogo (black-costumed stage assistant) in kabuki. Hidejuro talks about his art and personal experiences and the book reads like an autobiography.

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- 279 Ichikawa Danjūrō 市川團十郎
Kanazawa Yasutaka 金沢康隆
Tokyo: Seisabō 青蛙房 1962. Asia PN2927/.K3
275 p. illus.
- A history of Ichikawa Danjūrō family, written in 1962 on the occasion of the succession to the stage name of Ichikawa Danjūrō XI. The history of kabuki can be viewed through the history of the Danjūrō family.
- 280 Ichikawa Danjūrō 市川團十郎
Nishiyama Matsunosuke 西山松之助
Tokyo: Yoshikawa Kōbunkan 吉川弘文館 1960. Asia PN2927/.N5
324 p. illus.
- Records the personalities, performances and personal histories of Ichikawa family members, from Ichikawa Danjūrō I through IX. Includes, as appendices, a genealogical chart and an abbreviated chronicle of the Ichikawa family. This work is part of the Jimbutsu sōsho (Biographical Series) of the Nihon Rekishi Gakkai (Japan Historical Society).
- 281 Ichikawa Somagorō 市川染五郎
Wazumi Hitoshi 和角仁
Tokyo: Mokujisha 木耳社 1964. Asia PN2928/.W39
264 p. illus.
- Consists of two sections: 1) "Ichikawa Somagorō" which records the magnetism, potentialities and theatrical experiences of Somagorō VII (1942-); and 2) "Genealogy of Ichikawa Somagorō" which is a study of Somagorō I through VI.
- 282 Jiden yappari yakusha 自伝 やっぱり役者
(Autobiography, Still an Actor)
Nakamura Kanzaburō 中村勘三郎
Tokyo: Bungei Shunjū 文芸春秋 1979. Asia PN2928/.N279A38
229 p. illus.
- An autobiography of kabuki actor, Nakamura Kanzaburō XVII (1909-), who says that if he were reborn, he would want to be "still an actor."
- 283 Kabuki uso to makoto 歌舞伎虚と実
(Kabuki, Falsehoods and Truths)
Bandō Mitsugorō 坂東三津五郎
Tokyo: Tamagawa Daigaku Shuppambu 玉川大学出版部
1973. Asia PN2924.5/.K3B28
210 p. illus.

KABUKI ACTORS

Bandō Mitsugorō (1906-1975), kabuki actor and founder of the Bandō School of dancing, relates his observations and experiences in the theatrical field.

284

Kichieemon nikki

吉右衛門日記

(Diary of Kichieemon)

Nakamura Kichieemon

中村吉右衛門

Tokyo: Engeki Shuppansha
407 p.

演劇出版社

1957.

Asia PN2928/.N28

A diary of the period, 1931-1953, kept by Nakamura Kichieemon I (1886-1954). Notates briefly, in prose and poetry, the highlights of his daily activities and impressions. Includes a chronological record of the various roles he performed as a kabuki actor.

285

Kichieemon no kaisō

吉右衛門の回想

(Kichieemon's Recollections)

Chiya Michio

千谷道雄

Tokyo: Mokujisha

木耳社

, 1968.

318 p.

Asia PN2928/.N28C25

Recollections of Nakamura Kichieemon I (1886-1954), based on personal observations during his acting career and hearsay of his colleagues after his death. Author was a playwright for the Kichieemon troupe and an apprentice of Kichieemon.

286

Kikugorō yawa

菊五郎夜話

(Kikugorō Story)

Uno Nobuo

宇野信夫

Tokyo: Seisabō

青蛙房

1976.

159 p. illus.

Asia PN2928/.65U5

A collection of anecdotes of Onoe Kikugorō VI (1885-1949). Based on the author's personal observations and recollections of those who had been closely associated with the famous kabuki actor.

287

Kyūsei Danjūrō o kataru

九世團十郎を語る

(Danjūrō IX Story)

Ichikawa Sanshō

市川三升

Kyoto: Suiko Shoin

推古書院

1950.

325 p. illus.

Kajiyama

The life experiences, with emphasis on stage, of the kabuki actor who represented the Meiji period, Ichikawa Danjūrō IX (1838-1903), is told by his son, Ichikawa Sanshō. Story is replete with recollections of Danjūrō's performances in the jūhachiban (Eighteen Famous) plays and anecdotes of his daily life.

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- 288 Matagorō no shunjū 又五郎の春秋
 (Matagorō's Years) 池波正太郎
 Ikenami Shōtarō 中央公論社 1977.
 Tokyo: Chūō Kōronsha Asia PN2928/.N286Y4
 268 p. illus.
- Delves into the life style of kabuki actor, Nakamura Matagorō (1914-).
- 289 Matsusuke geidan 松助芸談
 (Art Talks of Matsusuke)
 Kunieda Kanji 邦枝完二
 Tokyo: Seiseidō 青々堂 1947.
 183 p. illus. Asia PN2928/.656K85
- A compilation of art talks of Onoe Matsusuke (1843-1928), who was active as a supporting actor in kabuki plays.
- 290 Mei onnagata Shōchō 名女形 松 葛
 (Famous Onnagata Shōchō)
 Hasegawa Yoshio 長谷川善雄
 Tokyo: Shin'yōsha 新陽社 1941.
 144 p. illus. Asia PN2928/.I25H38
- The famous onnagata (female impersonator) actor, Ichikawa Shōchō II (1886-1940), is described with the aid of 64 leaves of illustrations. In addition to his personal history and character study, includes comments on his acting skill.
- 291 Meiyū Ganjirō shū 名優 雁治郎集
 (Famous Actor Ganjirō's Collection)
 Hibi Shigejirō 日比繁次郎
 Osaka: Hayashi Sen 林 せん 1937.
 1 v. illus. Asia PN2928/.N345H52
- A collection of biographical sketches and photos, mainly of stage scenes, of Nakamura Ganjirō (1860-1935), a famous kabuki actor of Kyoto-Osaka area.
- 292 Morita Kan'ya 守田 勘 弥
 Kimura Kinka 木村 錦 花
 Tokyo: Shin Taishūsha 新大衆社 1943.
 566 p. Asia PN2928/.M67K55
- A biography of Morita Kan'ya XII (1846-1897) of the Morita-za, one of the Edo-Sanza (three theater groups of Edo period), noted for kabuki for generations. Presents detailed accounts of his life and works.

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- 293 Nakamura Kichieemon 中村吉右衛門
Ed. by Hagiwara Yukio 萩原雪夫編
Tokyo: Nichigai Shuppan 日芸出版 1973. 現代
142 p. illus. (Gendai wakate kabuki haiyūshū, 5)
若手歌舞伎俳優集 5) Asia PN2928/.N346H33
Introduces the contemporary Nakamura Kichieemon (1944-) with
the aid of numerous stage photographs.
- 294 Nakamura Kichieemon 中村吉右衛門
Kawatake Shigetoshi 河竹繁俊
Tokyo: Fuzambō 富山房 1955.
688 p. illus. Asia PN2928/.N28K32
A biographical study of Nakamura Kichieemon I (1886-1954).
Records and analyzes objectively his life story on the basis
of various source materials.
- 295 Nakamura Kichieemon 中村吉右衛門
Komiya Toyotaka 小宮豊隆
Tokyo: Iwanami Shoten 岩波書店 1962.
282 p. illus. Asia PN2928/.N28K3
A collection of 39 commentaries by the author on Nakamura
Kichieemon I (1886-1954).
- 296 Onnagata no unmei 女形の運命
(Fate of an Onnagata)
Watanabe Tamotsu 渡辺保
Tokyo: Kinokuniya Shoten 紀伊国屋書店 1974.
257 p. illus. Asia PN2924/.K3W39
A biographical account of Nakamura Utaemon VI (1917-), who
considered his role as onnagata (female impersonator) actor
as his fate and shaped his life accordingly.
- 297 Onoe Kikugorō 屋上菊五郎
Toita Yasuji 戸板康三
Tokyo: Mainichi Shimbunsha 毎日新聞社 1973.
262 p. illus. Asia PN2928/.d5T78
A biographical study of the Onoe Kikugorō family, from Kikugorō I
through Kikugorō VII.

KABUKI ACTORS

- 298 Rokudaimé Kikugorô 六代目菊五郎
 (Kikugorô VI)
 Toita Yasuji 戸板 康二
 Tokyo: Engeki Shuppansha 演劇出版社 1956.
 199 p. illus. Kajiyama
- Relates the theatrical experiences, particularly the stage personality of Onoe Kikugorô VI (1885-1949). Written in informal, essay-style for entertaining reading.
- 299 Rokudaimé Kikugorô hyôden 六代目菊五郎評伝
 (Biographical Study of Kikugorô VI)
 Atsumi Seitarô 渥美 清太郎
 Tokyo: Fuzambô 富山房 1950.
 465 p. illus. Asia PN2928/.05A9
- Documents the achievements of the famous kabuki actor of the Taishô and Shôwa periods, Onoe Kikugorô VI (1885-1949). A detailed "Kikugorô Chronological Table" is appended.
- 300 Sadanji geidan 左団次芸談
 (Art Talks by Sadanji)
 Ed. by Tajima Jun 田島 淳
 Tokyo: Nankôsha 南光社 1936.
 274 p. Asia PN2928/.I23A21
- An autobiography and a collection of talks about his art by Ichikawa Sadanji II (1880-1940), who was a pioneer in the modern theater movement, as well as being a kabuki actor.
- 301 Shichisei Ichikawa Dansô 七世市川団蔵
 (Dansô Ichikawa VII)
 Ichikawa Dansô 八世市川団蔵
 Tokyo: Kyûryûdô 求龍堂 1966.
 400 p. illus. Asia PN2928/.I28/1966
- A collection of art talks of Ichikawa Dansô VII (1836-1911). Compiled by his successor, Ichikawa Dansô VIII (1882-).
- 302 Temae miso 手前味噌
 (Autobiography of Nakamura Nakazô III)
 Nakamura Nakazô 中村 仲蔵
 Tokyo: Hokkô Shobô 北光書房 1944.
 758 p. Asia PN2928/.N34
- Nakamura Nakazô III (1809-1886) writes about his own life and career and the hardships he encountered as a kabuki actor. His writings portray vividly the conditions of the theatrical world as well as the street scenes of his times.

KABUKI ACTORS

- 303 Uzaemon densetsu 羽左衛門伝説
(Uzaemon Legends)
Satomi Ton 里見 弴
Tokyo: Mainichi Shimbunsha 毎日新聞社 1969.
224 p. Asia PN2938/.I3383
Narrates and analyzes legends pertaining to Ichikawa Uzaemon XV (1874-1945). First published as a serial in the Mainichi Shimbun.
- 304 Uzaemon hyōwa 羽左衛門評話
(Biographical Account of Uzaemon)
Miyake Shūtarō 三宅 周太郎
Tokyo: Fuzambō 富山房 1946.
330 p. Asia PN2928/.I33M58
A biographical account of Ichimura Uzaemon XV (1874-1945). Includes Uzaemon's talks about his own theatrical experiences.
- 305 Yakusha no sekai 役者の世界
(Actor's World)
Nakamura Shikaku 中村 芝翫
Tokyo: Mokujisha 木耳社 1966.
425 p. illus. Asia PN2924.5/.K3M33
Kabuki actor, Nakamura Shikaku (1900-), recollects his stage training under the tutelage of predecessors and discusses acting techniques acquired through stage experiences. Introductory section contains color illustrations of kabuki facial make-up, wigs, eyebrow and eyelashes and serves as a practical reference when staging kabuki performances
- 306 Yakusha shichijūnen 役者七十年
(Actor for 70 Years)
Kataoka Nizaemon 片岡 仁左衛門
Tokyo: Asahi Shimbunsha 朝日新聞社 1976.
328 p. illus. Asia PN2928/.K33A327
An autobiography of Kataoka Nizaemon XIII (1903-) who first appeared on the kabuki stage in 1905. Written to commemorate 70 years of acting. Recollects his stage training and experiences from infancy through twilight years. A detailed chronicle of stage performances is appended.

KABUKI SCRIPTS

- 307 Akō Gishi gekishū 赤穂義士劇集
(Selection of Plays about the Loyal Forty-seven Rōnin)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1928.
725 p. illus. (Nihon gikyoku zenshū, 15 日本戯曲全集, 15)
Asia PL764/.N55/v.15

Selection of seven kabuki plays based on the episode involving Ako Castle warriors, the Loyal Forty-seven rōnin. Play scripts include Kanadehon Chūshingura (The Treasury of Loyal Retainers), Ehon Chūshingura, etc. Preceding each play script is a short explanatory note by the editor.

- 308 Bakumatsu kyōgenshū 幕末狂言集
(Compilation of Late Tokugawa Period Plays)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1930.
628 p. illus. (Nihon gikyoku zenshū, 22 日本戯曲全集, 22)
Asia PL764/.N55/v.22

A compilation of the scripts of seven kabuki plays by playwrights of the late Tokugawa period, notably the works of Sakurada Jisuke III (1802-1877). Included is one of Sakurada's masterpieces Meiyo jinseiroku - Ōoka seidan (based on trial cases of the famous Magistrate Ōoka). Contains explanatory comments on the plays by the editor.

- 309 Buyōgeki shū 舞踊劇集
(Collection of Kabuki Dance Scenes)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1928.
756 p. illus. (Nihon gikyoku zenshū, 27 日本戯曲全集, 27)
Asia PL764/.N55/v.27

A collection of 58 well-known shosagoto (dance-style) acts from as many kabuki plays. Dance scenes include Sambasō, Dōjōji and shosagoto of the Ataka barrier gate act from Kanjinchō (The Subscription List). Preceding the play script of each scene is a one-page review by the editor.

- 310 Chikamatsu kabuki kyōgenshū 近松歌舞伎狂言集
(Collection of Kabuki Plays by Chikamatsu)
Chikamatsu Monzaemon 近松門左衛門
Tokyo: Rikugōkan 六合館 1927.
2 v. illus. Asia

KABUKI SCRIPTS

A collection of 23 kabuki plays by Chikamatsu Monzaemon (1653-1725) in two volumes. Contains scripts of plays arranged in chronological order. Descriptive comments on the origin of the plays, actors, performances, etc. precede the scripts.

- 311 Chūko Edo kyōgenshū 中古江戸狂言集
(Compilation of Mid-Edo Period Kabuki Plays of Edo)
Ed. by Ihara Toshirō 伊原敏郎編
Tokyo: Shun'yōdō 春陽堂 1931. 日本戯曲全集, 1)
540 p. illus. (Nihon gikyoku zenshū, 1 Asia PL764/.N55/v.1

A compilation of the scripts of following five plays: Keisei Kataokayama (1773), Sukeroku kuruwa no natorigusa (1782), Chiyo no hajime Ondo no Sato (1785), Saruwaka bandai butai (1786), and Takao no Miya honji no kaichō (1788). Appended are brief explanatory comments by Ihara Seiseien (Toshirō) on each play.

- 312 Dai Namboku zenshū 大南北全集
(Complete Works of the Great Namboku)
Ed. by Tsubouchi Shōyō and Atsumi Seitarō 坪内逍遙,
渥美清太郎編 春陽堂 1925-1928.
Tokyo: Shun'yōdō 17 v. Asia PL799/.T88/1925

Sections of kabuki scripts by the great playwright, Tsuruya Namboku IV (1755-1829), who wrote actively during the peak of kabuki popularity in the early 19th century. This particular collection consists of 17 volumes and contains 41 of the nearly 100 plays Namboku is known to have written. Plays include Osomo Hisamatsu ukina no yomiuri (The Scandal of Osomo and Hisamatsu), Tōkaidō Yotsuya kaidan (Ghost Story of Yotsuya), etc. A biographical sketch of Namboku is presented in Vol. 1.

- 313 Date sōdō kyōgenshū 伊達騒動狂言集
(Selection of Plays about Date House Strife)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1929. 日本戯曲全集, 16)
738 p. illus. (Nihon gikyoku zenshū, 16 Asia PL764/.N55/v.16

Selection of jōruri-kabuki plays involving the Date strife (strife which occurred in the House of Date, Lord of Sendai Fief, during the early Edo period). Scripts of the plays include Date kurabe Okuni kabuki and four others. Atsumi Seitarō provides brief background information on the Date House conflicts and interpretative comments on each play at the end of the book.

KABUKI SCRIPTS

- 314 Fuwa Nagoya kyōgenshū 不破名古屋狂言集
(Collection of Fuwa Nagoya Plays)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1931.
538 p. illus. (Nihon gikyoku zenshū, 2 日本戯曲全集, 2)
Asia PL764/.N55/v.2
- A collection of jōruri-kabuki play scripts written with Nagoya Sanzaburō and Fuwa Bunken as the principal characters. Includes three plays: Higashiyamadono kabukino damaku, Keisei kuruwa Genji and Keisei hana no sawase. Following the scripts are explanatory comments on Fuwa Nagoya plays by the editor.
- 315 Genroku kabuki kessakushū 元禄歌舞伎傑作集
(Collection of Genroku Period Kabuki Masterpieces)
Tokyo: Waseda Daigaku Shuppanbu 早稻田大学出版部 1925.
2 v. illus. Asia PL767/.T35
- A collection of unaltered reprints of illustrated scripts which were sold at every kabuki performance by the various theaters. Vol. 1 contains 24 scripts of representative plays staged by the four Edo theaters during the Genroku period (1688-1703). Vol. 2 contains 20 scripts of representative kabuki plays performed at three Kyoto and four Osaka theaters.
- 316 Genroku kabukishū 元禄歌舞伎集
(Collection of Genroku Kabuki Scripts)
Ed. by Yūda Yoshio and Tanemachi Tomoya 祐田善雄.
棚町知弥編 古典文庫 1960-1962.
Tokyo: Koten Bunko 古典文庫, 160, 176 古典文庫, 160, 176)
2 v. illus. (Koten bunko, 160, 176 Asia PL767/.T94
- A collection of reprints, in block printing, of the scripts of Genroku Edo kabuki from the Aston Collection of Cambridge University, England. Vol. 1 contains three plays and Vol. 2, five plays. Photo reproductions of the original texts are appended. Explanatory comments on the reproduced plays and other kyōgen texts in the Aston Collection are also included.
- 317 Gidayū kyōgen jidaimonoshū 義太夫狂言時代物集
(Collection of Historical Gidayū Plays)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1931.
2 v. illus. (Nihon gikyoku zenshū, 26, 28 日本戯曲全集, 26, 28)
Asia PL764/.N55/v.26, 28

KABUKI SCRIPTS

A collection, in two volumes, of scripts of 25 kabuki historical plays adapted from puppet plays. Includes Yoshitsune sembonzakura (The Thousand Cherry Trees of Yoshitsune), Ichinotani futaba gunki (Chronicle of the Battle of Ichinotani), etc. The editorial policy was to select plays which had been performed often and which emphasized acting over gidayū chanting. In comments at the end of the book, the editor points out the close relationships between puppet and kabuki plays and provides background information on each play script.

- 318 Gidayū kyōgen sewamonoshū 義太夫狂言世話物集
 (Collection of Domestic Gidayū Plays)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1930.
 646 p. illus. (Nihon gikyoku zenshū, 29 日本戯曲全集, 29)
 Asia PL764/.N55/v.29

A collection of kabuki play scripts which had been adapted from puppet plays with successful performances. The editorial policy was to select plays which were not imitative but showed originality in the adaptations. Included are 11 plays, including Shinjū Ten no Amijima (Love Suicide at Amijima), Keisei hangonkō (The Spirit of a Courtesan), etc. Editor's commentaries on the plays are appended.

- 319 Ishikawa Goemon kyōgenshū 石川五衛門狂言集
 (Collection of Ishikawa Goemon plays)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1931.
 548 p. illus. (Nihon gikyoku zenshū, 3 日本戯曲全集, 3)
 Asia PL764/.N55/v.3

Scripts of 4 kabuki plays with the thief, Ishikawa Goemon, as the principal character. Plays are: Kinmon gosan no kiri, Koma Yamato kumoi no shiranami, Hade kurabe Ishikawasome and Konoshitakage Hazama gassen. In the concluding section of the book, Atsumi Seitarō relates the history and role of Ishikawa Goemon in puppet and kabuki plays.

- 320 Jidai kyōgen kessakushū 時代狂言傑作集
 (Collection of Famous Kabuki Historical Plays)
 Ed. by Kawatake Shigetoshi, Hamamura Yonezō and Atsumi Seitarō
 河竹繁俊, 浜村米蔵, 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1925.
 6 v.

KABUKI SCRIPTS

A collection, in 6 volumes, of the stage scripts of well-known kabuki historical plays. Companion series of the Sewa kyōgen kessakushū (Collection of Famous Kabuki Domestic Plays). Plays include Ichinotani futaba gunki (Chronicle of the Battle of Ichinotani), Keisei hangonkō (The Sprit of a Courtesan), etc. This collection, together with the sewa kyōgen series, constitute a comprehensive coverage of kabuki plays.

- 321 Kabuki jūhachibanshū 歌舞伎十八番集
(Selections from Eighteen Famous Kabuki Plays)
Tokyo: Iwanami Shoten 岩波書店 1965.
502 p. illus. (Nihon koten bungaku taikai, 98 日本古典文学大系, 98) Asia PL753/.N55/v.98

Presents 7 of the kabuki jūhachiban (Eighteen Kabuki Plays of Ichikawa Danjūrō family), including Kanjinchō (The Subscription List), Sukeroku, Narukami (Thunder God), etc. Explanatory comments, keyed to the scripts, are contained in the headnotes and staging instructions are given in the footnotes. Following the scripts are Yakusha banashi or Yakusha rongo (The Actors' Analects), consisting of seven articles, claimed to be the most authoritative discourses on kabuki performances and the "Bible" for actors. Supplementary references for staging the seven plays are appended.

- 322 Kabuki kyakuhonshū 歌舞伎脚本集
(Compilation of Kabuki Scripts)
Ed. by Nihon Meicho Zenshū Kankōkai 日本名著全集刊行会編
Tokyo: 1928.
116 p. illus. (Nihon meicho zenshū, 8 日本名著全集, 8) Asia PL755.35/.N55/v.8

A compilation of 12 kabuki play scripts written by 12 different playwrights. Scripts are arranged chronologically. Besides Chikamatsu, playwrights include Kawatake Mokuami (1816-1893), Tsuruya Namboku IV (1755-1829), Namiki Gohei (1747-1808), et al. The introductory section contains explanatory comments on the scripts, actors, performances, etc.

- 323 Kabuki kyakuhonshū 歌舞伎脚本集
(Kabuki Play Scripts Collection)
Tokyo: Iwanami Shoten 岩波書店 1960-1961.
2 v. illus. (Nihon koten bungaku taikai, 53-54 日本古典文学大系, 53, 54) Asia PL753/.N55/v.53-54

KABUKI SCRIPTS

Six kabuki play scripts, one each from six representative playwrights, compiled into two volumes. Intends to show, through these selections, historical changes in kabuki play scripts, geographical differences and various characteristics of kabuki plays. Vol. 1 contains 3 plays by playwrights of Kyoto-Osaka area, Chikamatsu Monzaemon (1653-1725), Namiki Shōzō (1730-1773) and Namiki Gohei (1747-1808), and Vol. 2, 3 plays by Edo playwrights, Sakurada Jisuke I (1754-1806), Tsuruya Namboku IV (1755-1829) and Kawatake Mokuami (1816-1893).

- 324 Kabuki kyōgenshū 歌舞伎狂言集
(Collection of Kabuki Texts)
Tokyo: Koten Bunko 古典文庫 1956.
255 p. (Koten bunko, 104 古典文庫, 104)
Asia PL736/.K32

A collection of reprints in block printing, of the texts of six kabuki plays of the Genroku period (1688-1704). Plays include Kana okaga fude Nihon hachiyo no mine, etc. Bibliographic notes on the six plays are appended.

- 325 Kabuki meisakusen 歌舞伎名作選
(Selection of Kabuki Masterpieces)
Ed. by Toita Yasuji 戸板康二編
Tokyo: Sōgensha 創元社 1956-1960.
15 v. illus. Asia PL767/.T6

A collection, in 15 volumes, of the stage scripts of kabuki masterpieces by various playwrights. Interpretative comments on plays are given at the end of each volume. Vol. 1 starts with Kanadehon Chūshingura (The Loyal Forty-seven Rōnin). Vol. 15 contains the kabuki jūhachiban (Eighteen Kabuki Plays) of Ichikawa Danjūrō family, including Kanjinchō (The Subscription List), Sukeroku, Narukami (Thunder God), etc.

- 326 Kabuki meisakushū 歌舞伎名作集
(Compilation of Kabuki Masterpieces)
Ed. by Toita Yasuji 戸板康二 注解
Tokyo: Chikuma Shobō 筑摩書房 1961.
393 p. illus. (Koten Nihon bungaku zenshū, 26 古典日本文学全集 26)
Asia PL753/.K6/v.26

Contains the stage scripts of Kanjinchō (The Subscription List) and five other plays in the main section of the work. Explanatory footnotes are included. Following the scripts are interpretative comments on the six plays by Toita Yasuji. Four short essays on kabuki characteristics and appreciation, written by Kawatake Toshio and three others, are in the concluding section.

KABUKI SCRIPTS

- 327 **Kamigata kyōgembon** 上方狂言本
 (Kyoto-Osaka District Kabuki Scripts)
 Ed. by Yūda Yoshio 祐田善雄編
 Tokyo: Koten Bunko 古典文庫 1959-1968.
 6 v. illus. (Koten bunko 古典文庫)
 Asia PL766/.K35
- A collection of reprints, in block printing, of the scripts of kabuki plays rich in the local color of Kamigata (Kyoto-Osaka District). Photographic reproductions of the original scripts and sketches of stage scenes are included. Explanations of scripts are limited to bibliographic notations.
- 328 **Kanadehon Chūshingura** 仮名手本忠臣蔵
 (The Loyal Forty-seven Rōnin)
 Fujino Yoshio 藤野義雄
 Tokyo: Ōfūsha 桜楓社 1974-1975.
 3 v. illus. Asia PL794.6/.K33F8
- A descriptive and analytical study, in three volumes, of Kanadehon Chūshingura (The Loyal Forty-seven Rōnin). A total of 25 scenes from 11 acts are presented in the following order: First, the play script of a scene, next, interpretations of words and phrases in the script, then, the translation into conversational style form, followed by historical analyses and explanations of stage presentations. Bibliographical references, including periodicals, are appended in Vol. 3.
- 329 **Kansei-ki Edo sewa kyōgenshū** 寛政期江戸世話狂言集
 (Selection of Domestic Plays of Edo during the Kansei Period)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1931.
 534 p. illus. (Nihon gikyoku zenshū, 17 日本戯曲全集, 17)
 Asia PL764/.N55/v.17
- A compilation of six kabuki domestic plays written and performed in Edo during the Kansei period (1789-1801). Two of the plays were written by Namiki Gohei (1747-1808) who played a major role in the development of domestic plays in Edo. Comments on the plays by the editor are appended.
- 330 **Kansei-ki Kaihan adauchi kyōgenshū** 寛政期京坂仇討狂言集
 (Selection of Revenge Plays of Kaihan Area during the Kansei Period)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1931.
 569 p. illus. (Nihon gikyoku zenshū, 8 日本戯曲全集, 8)
 Asia PL764/.N55/v.8

KABUKI SCRIPTS

Contains the scripts of three kabuki revenge plays written and performed in the Keihan (Kyoto-Osaka) area during the Kansei Period (1789-1801). Plays are Igagoe norikake gappa, Katakiuchi An'eiroku, and Ane imoto date no Ōkido. Following the scripts are the editor's historical analyses and descriptions of the plays.

- 331 Kansei-ki Keihan jidai kyōgenshū 寛政期京坂時代狂言集
(Selection of Historical Plays of Keihan Area during the Kansei Period)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1930.
610 p. illus. (Nihon gikyoku zenshū, 7 日本戯曲全集, 7)
Asia PL764/.N55/v.7

Selection of the scripts of three kabuki historical plays which were written and performed in the Keihan (Kyoto-Osaka) area during the Kansei Period (1789-1801). Two of the plays were written by Namiki Gohai (1747-1808). Brief interpretative comments on the three plays and comparative historical notes on kabuki plays in Keihan and Edo are included.

- 332 Kansei-ki Keihan sewa kyōgenshū 寛政期京坂世話狂言集
(Selection of Domestic Plays of Keihan Area during the Kansei Period)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1928.
716 p. illus. (Nihon gikyoku zenshū, 9 日本戯曲全集, 9)
Asia PL764/.N55/v.9

A compilation of seven kabuki domestic plays written and performed in the Keihan (Kyoto-Osaka) area during the late Edo or the Kansei period (1789-1801). Among the seven plays is Ise ondo koi no netaba (Bloodshed at Ise) which made Chikamatsu Tokusō (1751-1810) famous. Historical notes and comments by the editor on the plays are included at the end.

- 333 Kaomise kyogenshū 顔見世狂言集
(Selection of Face-Showing Kabuki Plays)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1929.
768 p. illus. (Nihon gikyoku zenshū, 13 日本戯曲全集, 13)
Asia PL764/.N55/v.13

Selection of five kabuki plays, specially written for kaomise (face-showing) performances, which were held from November to December during the Edo period. Actors were hired on a yearly basis during November-December and these performances were intended to introduce actors of the forthcoming year. The editor's explanation of the kaomise plays is given at the beginning of the book and simple analytical comments precede each play script.

KABUKI SCRIPTS

- 334 Kasei-do Edo adauchi kyōgenshū 化政度江戸仇討狂言集
 (Selection of Revenge Plays of Edo during the Kasei Era)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1929.
 766 p. illus. (Nihon gikyoku zenshū, 20 日本戯曲全集, 20)
 Asia PL764/.N55/v.20

Compiles the scripts of four kabuki revenge plays during the Bunka-Bunsei periods (1804-1829). Revenge plays grew suddenly in popularity in Edo during the late Tokugawa period and some of the plays were imported from Keihan (Kyoto-Osaka) area and revised. Includes the Ehon gappō ga tsuii written by Tsuruya Namboku IV (1755-1829). Comments on the plays by the editor are appended.

- 335 Kasei-do Edo sewa kyōgenshū 化政度江戸世話狂言集
 (Selection of Domestic Plays of Edo during the Kasei Era)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1929.
 642 p. illus. (Nihon gikyoku zenshū, 18 日本戯曲全集, 18)
 Asia PL764/.N55/v.18

A compilation of seven kabuki domestic plays written and performed in Edo during the Bunka-Bunsei periods (1804-1829). This is the period when domestic plays reached the height of popularity in Edo. Plays by Tsuruya Namboku IV (1755-1829) are excluded because they are compiled in a separate volume. Editor's comments on the plays are included.

- 336 Kasei-do Keihan adauchi kyōgenshū 化政度京坂仇討狂言集
 (Selection of Revenge Plays of Keihan Area during the Kasei Era)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1928.
 764 p. illus. (Nihon gikyoku zenshū, 19 日本戯曲全集, 19)
 Asia PL764/.N55/v.19

Presents the scripts of five kabuki revenge plays written and performed in the Keihan (Kyoto-Osaka) area during the Bunka-Bunsei periods (1804-1829). Includes the play Hanashōbu ukigi no Kameyama written by Chikamatsu Tokusō (1751-1810). Editor's commentaries and chronology of performances are given for each play.

- 337 Kawatake Mokuami shū 河竹默阿弥集
 (Selection of Plays by Mokuami Kawatake)
 Ed. by Kawatake Shigetoshi 河竹繁俊編
 Tokyo: Shun'yōdō 春陽堂 1928, 1930.
 2 v. illus. (Nihon gikyoku zenshū, 30-31 日本戯曲全集, 30-31)
 Asia PL764/.N55/v.30-31

KABUKI SCRIPTS

A collection, in two volumes, of 16 kabuki plays by the prolific playwright, Kawatake Mokuami (1816-1893). The first volume contains 8 plays, including Tsuchigumo (The Monstrous Spider), written before the Meiji Restoration of 1868. The second volume also contains 8 plays, including Kurikaesu kaika no fumizuki or Sannin katawa (Three Odd Ones), written during the Meiji period and featuring characters without the samurai headdress or zangirimono. A brief biographical sketch of Mokuami is given in the first volume. Comments on the plays are included.

- 338 Kawatake Shinshichi oyobi Takeshiba Kisui shū 河竹新七
及竹柴其木集
(Collection of Plays by Shinshichi Kawatake and Kisui Takeshiba)
Ed. by Kawatake Shigetoshi 河竹繁俊 編
Tokyo: Shun'yōdō 春陽堂 1929.
722 p. illus. (Nihon gikyoku zenshū, 32 日本戯曲全集, 32)
Asia PL764/.N55/v.32

A collection of the scripts of seven kabuki plays by Kawatake Shinshichi III (1842-1901) and seven by Takeshiba Kisui (1847-1923), both disciples of the noted playwright, Kawatake Mokuami (1816-1893). Biographical accounts of the two playwrights and commentaries on the plays are presented by Kawatake Shigetoshi.

- 339 Kokkei kyōgenshū 滑稽狂言集
(Selection of Comical Kabuki Plays)
Ed. by Atsumi Seitarō 渥美清太郎 編
Tokyo: Shun'yōdō 春陽堂 1929.
810 p. illus. (Nihon gikyoku zenshū, 21 日本戯曲全集, 21)
Asia PL764/.N55/v.21

A compilation of 12 comical acts taken from 12 different kabuki plays. An example is the act Chichi morai from the play Hanafubuki koi no tekagami. Appended are the editor's comments on the role of comical acts in a lengthy kabuki play, and comments on the 12 plays, including the playwright, first performances, actor, etc.

- 340 Maruhon kabuki: gikyoku to butai 丸本歌舞伎 — 戯曲と舞台
(Maruhon kabuki: Drama and Stage)
Ed. by Fujino Yoshio 藤野義雄 編
Tokyo: Sekigaku Shobō 碩学書房 1960.
336 p. illus. Asia PL737/.P84

A compilation of kabuki play scripts based on maruhon (complete iruri texts). Scripts of 11 acts from 9 different plays are presented with detailed stage notes. Acts include Kumagai jin'ya (Kumagai's Camp) from the Ichinotani futaba gunki (Chronicle of the Battle of Ichinotani), Nozaki-mura (Nozaki Village) from Shimban Utazaimon (New Ballad Singer), etc. After each act are presented background information, synopsis and commentaries by kabuki actors.

KABUKI SCRIPTS

- 341 Maisaku kabuki zenshū 名作歌舞伎全集
 (Complete Works of Famous Kabuki Plays)
 Tokyo: Sōgensha 創元社 1969.
 20 v. illus. Kajiyama
- A comprehensive collection in 20 volumes, of the scripts of famous kabuki plays. Amply illustrated with photos of stage scenes in the introductory and textual sections of each volume. Simple explanations precede each play script. The 20 volumes are divided: Vol. 1, Chikamatsu; Vols. 2-6, jōruri-based historical plays; Vol. 7, jōruri-based domestic plays; Vol. 8, Namiki Gohei; Vol. 9, Tsuruya Namboke; Vols. 10-12, Kawatake Mokuami; Vol. 13, historical plays; Vol. 14, Kyoto-Osaka domestic plays; Vols. 15-17, Edo domestic plays; Vol. 18, eighteen plays (Ichikawa Danjūrō); Vol. 19, dance plays and Vol. 20, new kabuki plays.
- 342 Mokuami kyakuhonshū 默阿弥脚本集
 (Collection of Mokuami Scripts)
 Ed. by Kawatake Shigetoshi 河竹繁俊編
 Tokyo: Shun'yōdō 春陽堂 1919-1920.
 4 v. illus. Asia FL810/.A9A19
- A collection, in four volumes, of 16 kabuki play scripts by Kawatake Mokuami (1816-1893). Plays include Sannin Kichiza (The Kichiza's), Shiranami gonin otoko (Benten the Thief), etc. Plays are arranged chronologically and a simple explanation precedes each script. Performance dates, actors, theaters, etc. for each play are given in the appendix.
- 343 Mokuami maisakusen 默阿弥名作選
 (Selection of Mokuami Masterpieces)
 Tokyo: Sōgensha 創元社 1952-1953.
 5 v. illus. Asia FL810/.A9A3
- A collection, in five volumes, of 26 kabuki play scripts by the noted playwrights, Kawatake Mokuami (1816-1893). Plays include Gosho no Gorozō (Chivalrous Gorozō), Mekura nagaya ume no kagatobi (Umekichi the Fireman), etc. Interpretative comments are made on each play by the editor, Kawatake Shigetoshi. A biographic sketch of Mokuami is presented in the first volume.
- 344 Mokuami zenshū 默阿弥全集
 (Complete Works of Mokuami)
 Ed. by Kawatake Shigetoshi 河竹繁俊編纂
 Tokyo: Shun'yōdō 春陽堂 1924-1926.
 27 v. illus. Asia FL810/.A9/1924

KABUKI SCRIPTS

Revised and enlarged edition of Mokuami kyakuhonshū (Collection of Mokuami Scripts). Consists of 27 volumes and the format is generally the same as his preceding 4-volume work. One exception is the compilation into one volume of jōruri-based plays and kabuki dance plays. There is an introductory volume which is essentially the biography of Kawatake Mokuami (1816-1893).

- 345 Namiki Gohei jidai kyogenshū 並木五瓶時代狂言集
 (Collection of Historical Plays by Gohei Namiki)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1930.
 628 p. (Nihon gikyoku zenshū, 5) 日本戯曲全集, 5)
 Asia PL764/.N55/v.5

Contains scripts of four kabuki historical plays, including Iruma kotoba daimyō katagi, written by Namiki Gohei (1747-1808). Brief comments by the editor precede each play script.

- 346 Namiki Gohei sewa kyōgenshū 並木五瓶世話狂言集
 (Collection of Domestic Plays by Gohei Namiki)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1928.
 776 p. (Nihon gikyoku zenshū, 6) 日本戯曲全集, 6)
 Asia PL764/.N55/v.6

Includes the scripts of eight kabuki domestic plays, including Sumida no haru geisha katagi (Battle of the Geisha), by Namiki Gohei (1747-1808). A terse summary precedes each play script. Appended are a biographical sketch of the author and chronological tables of the performances.

- 347 Namiki Shōzō shū 並木正三集
 (Selection of Shōzō Namiki Plays)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1929.
 780 p. (Nihon gikyoku zenshū, 4) 日本戯曲全集, 4)
 Asia PL764/.N55/v.4

Presents six plays, selected for their unique features, from among the nearly 10 kabuki plays written by the prolific playwright, Namiki Shōzō (1730-1773). Plays include Keisei ama no hagaromo and Sanjikkoku yofune no hajimari. In the editor's comments, at the end of the book, it is pointed out that Namiki was also an architect and is credited with the invention of the seriage (trap-lift) and mawari-butai (revolving stage). The seriage was used for the first time in the first play listed above and the mawari-butai in the other.

KABUKI SCRIPTS

- 348 Oie kyōgenshū お家狂言集
 (Kabuki Plays about the Strife of Feudal Houses)
 Ed. by Atsumi Seitarō 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1928.
 560 p. illus. (Nihon gikyoku zenshū, 24 日本戯曲全集, 24)
 Asia PL764/.N55/v.24

Selection of scripts of four plays which belong to the category of oiesōdōmono (Feudal House Strife) in jōruri-kabuki plays. The central theme is discord and dissension in the houses of feudal lords which can cause their downfall. The four plays are Ume yanagi wakaba no Kagazome (The So-called Yanagisawa House Strife), written by Namboku IV (1755-1829), Keisei Ezo nishiki (Date House Strife), Koi momiji Ogura no shikishi (Ogura House Strife) and Hanashōbu Sano no yatsuhashi. Editor's comments are appended.

- 349 Serifu zenshū 台詞全集 附合方
 (Compilation of Dialogs with Accompaniment)
 Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二
 田村西男編
 Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会
 1927.
 474 p. (Nihon onkyoku zenshū, 14 日本音曲全集, 14)
 Asia ML340/.N55/v.14

A compilation of extracts of dialogs from 70 representative scenes of famous kabuki plays. The dialog extracts contain staging notes, including signals for aikata (musical accompaniment) and narimono (background sound effects). Explanatory comments are in the headnotes. Brief interpretative remarks follow each dialog extract. Serves as a practical reference for staging kabuki performances.

- 350 Sewa kyōgen kessakushū 世話狂言傑作集
 (Collection of Famous Kabuki Domestic Plays)
 Ed. by Kawatake Shigetoshi, Hanamura Yonezō and Atsumi Seitarō
 河竹繁俊, 浜村米蔵, 渥美清太郎編
 Tokyo: Shun'yōdō 春陽堂 1925-1926.
 9 v. illus. Asia PL766/.K39

A collection, in nine volumes, of well-known domestic plays, written by playwrights of distant and recent past, and still being performed today. Presents the play scripts with dialog, staging instructions, etc., intended for layman readers. The introductory section contains the synopses, interpretative comments and data on actors and roles. Plays include Tōkaidō Yotsuya kaidan (Ghost Story of Yotsuya), Kuruwa bunshō (Love Letter from the Licensed Quarter), etc.

KABUKI SCRIPTS

- 351 Shodai Sakurada Jisuke shū 初代 桜田 治助 集
 (Collection of Jisuke Sakurada I)
 Ed. by Atsumi Seitarō 渥美 清太郎 編
 Tokyo: Shun'yōdō 春陽堂 1930.
 722 p. illus. (Nihon gikyoku zenshū, 10 日本戯曲全集, 10)
 Asia FL764/.N55/v.10

Selection of seven kabuki play scripts from the works of 18ruri-kabuki playwright, Sakurada Jisuke (1754-1806). The editor, Atsumi Seitarō, describes Sakurada Jisuke as one of the leading playwrights of Edo and creator of realistic domestic plays. Commentaries on the seven plays are appended.

- 352 Shōsetsu kyakushoku kyōgenshū 小説脚色狂言集
 (Kabuki Plays Based on Novels)
 Ed. by Atsumi Seitarō 渥美 清太郎 編
 Tokyo: Shun'yōdō 春陽堂 1929.
 758 p. (Nihon gikyoku zenshū, 25 日本戯曲全集, 25)
 Asia FL764/.N55/v.25

Selection of three famous and important kabuki plays based on novels: Hana no anī tsubomi no yatsubusa, based on the novel, Hakkenden, by the noted fiction writer Kyokutei Bakin (1767-1848), Yaemusubi Jiraiya monogatari, adapted from translations of Chinese novels, and Aoto zōshi, also based on a Bakin's novel. Historical relationships between novels and play scripts are explained by the editor.

- 353 Soga kyōgen gappeishū 曾我狂言合併集
 (Collation of Soga Plays)
 Ed. by Atsumi Seitarō 渥美 清太郎 編
 Tokyo: Shun'yōdō 春陽堂 1929.
 812 p. illus. (Nihon gikyoku zenshū, 14 日本戯曲全集, 14)
 Asia FL764/.N55/v.14

A collection of eight representative plays with the theme of revenge by the Soga brothers. The scripts of the Sogamono (Soga plays) include Neenriki yadate no sugi, Nanakusa yosooi Soga, etc. Succinct background information on the origin, playwrights, first performances, actors, etc. of each play is given by the editor in the concluding section.

- 354 Tempo Kaei-do kyōgenshū 天保嘉永度狂言集
 (Kabuki Plays of the Tempo-Kaei Period)
 Ed. by Atsumi Seitarō 渥美 清太郎 編
 Tokyo: Shun'yōdō 春陽堂 1931.
 532 p. illus. (Nihon gikyoku zenshū, 23 日本戯曲全集, 23)
 Asia FL764/.N55/v.23

KABUKI SCRIPTS

Three kabuki plays written during the Tempo-Kaei period (1830-1853) when theatrical art was at its lowest ebb. During such periods, playwrights do not strive for originality and tend to imitate and revise existing scripts. Plays are Keisei hama no masago, Chirashigaki koi no bunshō and Yowa nasake ukina no yokogushi (Scarred Yosaburō). Editor's comments follow the scripts.

- 355 Tsuruya Namboku kaidan kyōgenshū 鶴屋南北怪談狂言集
(Collection of Ghost Stories by Namboku Tsuruya)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1928.
676 p. illus. (Nihon gikyoku zenshū, 11 日本戯曲全集, 11)
Asia PL764/.N55/v.11

A collection of the scripts of five kabuki ghost stories by the famous playwright, Tsuruya Namboku (1755-1829). Included are the popular plays of Yotsuya kaidan (Ghost Story of Yotsuya) and Botandōrō (The Peony Lantern). A biographical sketch of Namboku and commentaries on the plays are appended.

- 356 Tsuruya Namboku sewa kyōgenshū 鶴屋南北世話狂言集
(Collection of Domestic Plays by Namboku Tsuruya)
Ed. by Atsumi Seitarō 渥美清太郎編
Tokyo: Shun'yōdō 春陽堂 1928.
726 p. illus. (Nihon gikyoku zenshū, 12 日本戯曲全集, 12)
Asia PL764/.N55/v.12

A collection of the scripts of six kabuki domestic plays, including Osome Hisamatsu ukina no yomiuri (The Scandal of Osome and Hisamatsu), by Tsuruya Namboku IV (1755-1829). Concise comments are made by the editor on each play at the end of the book.

- 357 Tsuruya Namboku zenshū 鶴屋南北全集
(Complete Works of Namboku Tsuruya)
Ed. by Gunji Masakatsu 郡司正勝編
Tokyo: San'ichi Shobō 三一書房 1971.
12 v. Asia PL799/.T885

Consists of 12 volumes and contains over 60 of the nearly 100 kabuki plays written by Tsuruya Namboku IV (1755-1829). Besides the play scripts, includes in each volume, kusazōshi (illustrated popular stories) by Namboku who is credited with over 70 of them. Plays include Tenjin Tokubei ikokubanashi (Tokubei's Tale of a Foreign Country), Sakurahime Azuma bunshō (The Scarlet Princess of Edo), etc. At the end of each volume are comments and reviews of the plays.

NINGYŌ JŌRURI - GENERAL

- 358 Awa to Awaji no ningyō shibai 阿波と淡路の人形芝居
(Puppet Shows of Awa and Awaji)
Kume Sōshichi 久米惣七 教育出版センター
Tokushima: Kyōiku Shuppan Sentā 1978.
233 p. illus. Asia FN1978/.J3K784
- The author, who is a puppet creator, compiled this work to record for posterity the history of puppet shows in Awa and Awaji provinces. Puppet shows had reached a refined state in the Bunrakuza Theater of Osaka but retained a rural, folk art flavor in Awa and Awaji. Historical documents include "Record of Puppet Show Performances in Awa and Awaji during the Meiji Period," "Puppet Theaters in Awa and Awaji," "Awaji Puppet Theater Inventory," etc.
- 359 Ayatsuri jōruri no kenkyū: sono gikyoku kōsei ni tsuite 操 淨瑠璃の研究 — その戯曲構成について
(Studies in Puppet Shows) 近石泰秋
Chikaishi Yasuaki 風間書房 1961-1965.
Tokyo: Kasama Shobō 2 v. illus. Asia FN1978/.J3C55
- Analyzes and interprets ayatsuri jōruri (puppet show) from various viewpoints. A comprehensive work consisting of two illustrated volumes. Volume 1 covers three main subjects: 1) study of acts and scenes, 2) study of plots and themes, and 3) study of origin and historical development. Volume 2 covers two main topics: 1) a theatrical art expressive of griefs and sorrows, and 2) study of playwright, Chikamatsu Monzaemon (1653-1724).
- 360 Ayatsuri ningyō no kao 操 人形の顔
(Puppetry) 堂本寒星
Dōmoto Kansei 一條書房 1943.
Kyoto: Ichijō Shobō 85 p. illus. Asia FN1978/.J3D65
- Describes, in general, puppet shows as they still exist in the outlying districts. Explains the puppet heads of different areas, namely, Awaji, Awa and Sado.
- 361 Bungorō ichidai 文五郎一代
(Life of Bungorō) 梁雅子
Yana Masako 朝日新聞社 1970.
Tokyo: Asahi Shimbunsha 373 p. illus.
- A novel about the life of the master puppet operator, Yoshida Bungorō (1869-1962).

- 362 **Bunraku** 文楽 文楽座編
Ed. by Bunrakusa 講談社 1959.
Tokyo: Kōdansha Asia FO PN1981/.B85
262 p. illus.
- An illustrated text on Bunraku (puppet show), with descriptions of its origin and evolution, history, and playwrights and plays produced.
- 363 **Bunraku** 文楽 茶谷半次郎 入江泰吉
Chaya Hanjirō and Irie Taikichi 創元社 1954.
Tokyo: Sōgensha Asia PN1978/.J3C5
146 p. illus.
- Contains 56 pages of photographs illustrating various facets of bunraku (puppet show). The textual portion includes recollections, art talks and theatrical experiences of contemporary bunraku stars namely, puppeteers Yoshida Bungorō (1869-1962) and Yoshida Kiza (1872-1945), shamisen player Tsuruzawa Kano (1879- ?), and gidayu chanter Toyotake Yamashiro-no Shōjō (1878-1967).
- 364 **Bunraku e no michi: sono mikata kikikata ajiwaikata** 文楽
への道 — その見方・聞き方・味わい方 —
(Guide to Bunraku) 中西敬二郎
Nakanishi Keijirō 早稲田大学出版部
Tokyo: Waseda Daigaku Shuppambu 1975.
276 p. illus. Asia PN1978/.J3N34
- An orientation guide to bunraku (puppet show) with simple explanations on the following points: jōruri (chants), shamisen, puppet operation, puppet heads, puppet types, etc. Contains a chapter on how to look at, listen to and appreciate bunraku. Appended are a chart on puppet shows throughout Japan and a directory of Bunraku-sa performers.
- 365 **Bunraku kashira no meisaku** 文楽首の名作
(Puppet Head Masterpieces) 斉藤
Saitō Seijirō, Yamaguchi Kōichi and Yoshinaga Takao 清二郎, 山口広一, 吉永孝雄
Tokyo: Mainichi Shimbunsha 毎日新聞社 1955-1956.
5 v. illus. Asia FO X MB1050/.S35
- A collection, in five volumes, of illustrations and explanations of puppet head masterpieces. Appended to each volume is an illustrated text describing the different types of bunraku (puppet) heads and the producers. Includes nomenclatures of Awaji province puppet heads, interpretations of puppet head movements, etc.

- 366 **Bunraku, Kiritake Monjūrō** 文楽・桐竹紋十郎
 Andō Tsuruo and Kaneko Hiroshi 文・安藤鶴夫 写真・金子弘
 Tokyo: Kyūryūdō 求龍堂 1967.
 371 p. illus. Asia PN1988/.J3A53
- A biographical account of a famous puppeteer, Kiritake Monjūrō II (1900-). Emphasizes his stage techniques and performances with abundant use of photo illustrations. A detailed chronology of his life and theatrical experiences, between 1900 and 1966, comprises the latter half of this work.
- 367 **Bunraku konjaku monogatari** 文楽 今昔譚
 (Stories of Bunraku, Ancient and Modern)
 Kitani Hōgin 木谷 蓬吟
 Osaka: Dōtembori Hakkōje 道頓堀発行所 1929.
 154, 53 p. Asia PN1978/.J3K5
- Chronicles the history of ningyō jōruri (puppet show) in a narrative style with gidayū chanters, notably Takemoto Gidayū (1651-1714), as the central theme. Covers up to late Meiji period, a span of 250 years. Published in commemoration of the opening of the Bunraku-za Theater in Yotsubashi, Osaka in January 1930.
- 368 **Bunraku: ningyō no bigaku** 文楽：人形の美学
 (Bunraku: Aesthetics of Puppets)
 Ed. by Mori Shinroku, Enomoto Yukio and Yamada Shōichi
 森 晋六, 榎本由喜雄, 山田庄一編
 Tokyo: Mainichi Shimbunsha 毎日新聞社 1974.
 252 p. illus. Asia FO X PN1978/.J3H34
- Relates, in both Japanese and English, the origin, development and current status of bunraku or ningyō jōruri (puppet show). Explains the synchronisation of narrative storytelling, shamisen music and puppet manipulation to make bunraku a unique performing art. Beautifully illustrated with 300 color photographs of representative plays and puppets.
- 369 **Bunraku ningyō no enshutsu** 文楽 人形の演出
 (Performance of Bunraku Puppets)
 Onishi Shigetaka 大西 重孝
 Tokyo: Onishi Shigetaka Chosaku Kankōkai 大西重孝
 著作刊行会 1974.
 396 p. illus. Asia PN1978/.J3Ō55
- Posthumous work of a researcher on bunraku or ningyō jōruri (puppet show). The first section deals with the art talks and stage performances of the famous puppeteer of the early Meiji period, Yoshida Kiza I (1872-1945) whom the author admired. The second and concluding section covers the post-World War II history of bunraku.

NINGYŌ JŌRURI - GENERAL

- 370 **Bunraku ningyō sufu** 文楽人形図譜
 (Illustrated Handbook of Bunraku Puppets)
 Miyao Shigeo 宮尾しげお
 Tokyo: Jidaisha 時代社 1942.
 412 p. illus. Asia PN1978/.J3M62
- Based on sketches by the author, explanations are given of bunraku puppets and theater. Subjects covered include: brief history of puppet plays; types of puppets; puppet heads and feet; techniques of handling the puppets; interior of the greenroom; hand props; and bunraku argot.
- 371 **Bunraku no kashira** 文楽のかしら
 (Puppet Heads)
 Ikeda Yōko 池田陽子
 Tokyo: Haga Shoten 芳賀書店 1974.
 260 p. illus. Asia PN1978/.J3I4
- Photographs of puppet heads comprise the first part of this work while the latter half consists of an interview by the author with a master puppet creator, Ōe Minosuke, and essays on puppet heads.
- 372 **Bunraku no kenkyū** 文楽之研究
 (Study of Bunraku)
 Miyake Shutarō 三宅周太郎
 Tokyo: Shun'yōdō 春陽堂 1930.
 390 p. illus. Asia PN1978/.J3M58/1930
- A descriptive and analytical introduction to bunraku (puppet show). The first section describes the origin and evolution of puppets, puppet shows and theaters and relates the life anecdotes and theatrical experiences of puppet operators, gidayū chanters and shamisen players. The second section presents drama criticisms of plays and comparative studies of plays in Bunraku and kabuki.
- 373 **Bunraku no mikata** 文楽のみかた
 (How to Appreciate Bunraku)
 Mori Shinroku 森晋六
 Tokyo: Sōshisha 創思社 1965.
 424 p. illus. Asia Ref. PN1978/.J3M68
- Gives an overall description of bunraku (puppet show) to facilitate its understanding and appreciation.

NINGYŌ JŌRURI - GENERAL

- 374 **Bunraku nyūmon** 文楽入門
 (Bunraku Guidebook)
 Yamada Shōichi 山田庄一
 Tokyo: Bunken Shuppan 文研出版 1977.
 374 p. illus. Asia PN1978/.J3Y28
- A beginner's guide to bunraku (puppet show) organized into two sections. The first section consists of basic information needed to appreciate bunraku. The second section presents representative plays from the puppet theater repertoire of masterpieces and gives the origin, synopsis and noteworthy points for each play.
- 375 **Bunraku seisuiki** 文楽盛衰記
 (Rise and Decline of Bunraku)
 Utsumi Shigetarō 内海繁太郎
 Tokyo: Shin Dokushosha 新読書社 1964.
 201 p. illus. Asia PN1978/.J3U88
- A historical record of ningyō jōruri (puppet show), beginning with its origin and tracing its developments until the formation of the Bunraku Kyōkai (Bunraku Society).
- 376 **Bunraku shi** 文楽史
 (History of Bunraku)
 Kitani Hōgin 木谷蓬吟
 Tokyo: Zenkoku Shobō 全国書房 1943.
 305 p. illus. Asia PN1978/.J3K5
- Revised edition of Bunraku konjaku monogatari (Stories of Bunraku, Ancient and Modern). Comprised of three sections: 1) an opening section which covers the period prior to Bunrakuza Theater, from the founding of the Takemotoza Theater by Takemoto Gidayū (1651-1714) to its successful operation, 2) a central section which describes the appearance in Osaka of Bunrakuken (1737-1810), founder of Bunrakuza Theater, and which relates the theatrical renovations of Takemoto Nagatodayū (1800-1864) during the Tempo (1830-1843) period, and 3) a concluding section which records bunraku activities during the Meiji period.
- 377 **Bunraku to Awaji ningyōza** 文楽と淡路人形座
 (Bunraku and Awaji Puppetry)
 Tobushi Tahei (Watatani Kiyoshi) 戸伏太平 [綿谷雪]
 Tokyo: Nara Shobō 葦楽書房 1956.
 193 p. illus. Asia PN1978/.J3W34
- Aims to explain Awaji puppetry by comparison with bunraku puppetry. Examines the historical development of puppet plays in Awaji and relationship with bunraku plays, explains the construction and manipulation of puppets, compares the stages and performances, defines the puppetry argot of Awaji, etc.

NINGYŌ JŌRURI - GENERAL

- 378 Bunraku yukahonshū 文楽床本集
(Collection of Jōruri Texts)
Kokuritsu Gekijō 国立劇場
Tokyo: 19--
Scattered issues. Asia FN2924.5/.K3K65
- Constitutes the yukahon (jōruri texts) for each bunraku performance staged at the National Theater in Tokyo.
- 379 Chikamatsu 近松
(Chikamatsu)
Ed. by Ōkubo Tadakuni 大久保忠国編
Tokyo: Kadokawa Shoten 角川書店 1977.
460 p. illus. (Kanshō Nihon koten bungaku, 29 鑑賞
日本古典文学, 29) Asia PL726.1/.K33/v.29
- Discusses four masterpieces of Chikamatsu and to orient beginners, presents extracts of the original texts, together with synopses and pertinent explanations, to facilitate understanding and appreciation.
- 380 Chikamatsu 近松
(Chikamatsu)
Ed. by Ōkubo Tadakuni 大久保忠国編
Tokyo: Kadokawa Shoten 角川書店 1957.
313 p. illus. (Nihon koten kanshō kōza, 20 日本古典
鑑賞講座, 20) Asia PL753/.N56/v.20
- An explanatory text, on Chikamatsu literature, intended for students.
- 381 Chikamatsu 近松
(Chikamatsu)
Ed. by Shuzui Kenji 守隨憲治 [他]
Tokyo: Sanseidō 三省堂 1964.
580 p. (Kokugo kokubungaku kenkyūshi taisei, 10 国語
国文学研究史大成, 10) Asia PL793.4/.Z85
- Introduces various facets of the results of studies on Chikamatsu conducted prior to and following the Meiji period.
- 382 Chikamatsu goi 近松語彙
(Chikamatsu Glossary)
Ueda Mannen and Higuchi Yoshichiyo 上田万年 樋口慶千代
Tokyo: Fuzambō 富山房 1930.
771 p. illus. Asia Ref. PL798/.C529
- Lists words and phrases which are difficult to understand and makes detailed explanations by giving examples from Chikamatsu's works and comparing with examples from other works. An indispensable reference for researcher on jōruri (puppetry).

- 383 Chikamatsu josetsu: kinsei higeki no kenkyū 近松
序説—近世悲劇の研究—
(Introduction to Chikamatsu)
Hiroe Tamotsu 広末保
Tokyo: Miraisha 未来社 1963.
438 p. Asia PL793.4/.Z5H57
Mentions the tragic nature of sewa-jōruri (domestic puppet plays) by Chikamatsu and discusses his works chronologically.
- 384 Chikamatsu kenkyū no johen 近松研究の序篇
(Introduction to Research on Chikamatsu)
Maejima Shunzō 前島春三
Tokyo: Musashino Shoin 武蔵野書院 1925.
305 p. Asia PL793.4/.Z5M34
Background information necessary for research on Chikamatsu is divided into eight categories and explained.
- 385 Chikamatsu kō 近松考
(Study of Chikamatsu)
Higuchi Yoshichiyo 樋口慶千代
Tokyo: Fuzambō 富山房 1955.
226 p. illus. Asia PL793.4/.Z5H5
Evaluates subjectively the works of Chikamatsu and expounds on the social values of his works.
- 386 Chikamatsu Monzaemon 近松門左衛門
Kawatake Shigetoshi 河竹繁俊
Tokyo: Yoshikawa Kōbunkan 吉川弘文館 1958.
235 p. illus. Asia PL793.4/.Z5K3
A biography of Chikamatsu Monzaemon, interweaving legends and anecdotes to depict his life.
- 387 Chikamatsu Monzaemon 近松門左衛門
Mori Osamu 森修
Kyoto: San'ichi Shobō 三一書房 1959.
234 p. (Koten to sono jidai, 6) 古典とその時代, 6)
Asia PL793.4/.M67
Examines chronologically, the development of Chikamatsu's sewa-jōruri (domestic puppet plays) as tragedies. Aims to identify the problem areas in the study of Chikamatsu and to provide leads to future research on the famous playwright.

- 388 Chikamatsu Monzaemon: kenkyū nyūmon 近松門左衛門一研究入門
(Chikamatsu Monzaemon: Research Guide)
Ed. by Chikamatsu Kenkyūkai 近松研究会編
Tokyo: Tokyo Daigaku Shuppankai 東京大学出版会 1956.
306 p. Asia FL793.4/.Z5C48
- An edited compilation of research papers by members of the Chikamatsu Research Society, which was formed on the occasion of the 300th birthday anniversary (1952) of Chikamatsu Monzaemon.
- 389 Chikamatsu no sewa higeki 近松の世話悲劇
(Domestic Tragic Plays by Chikamatsu)
Fujino Yoshio 藤野義雄
Tokyo: Sekigaku Shobō 碩学書房 1961.
1202 p. Asia FL793.4/.Z5F8
- A study of Chikamatsu's sewa-jōruri (domestic puppet plays) which examines the dramatic development, circumstances, nature, composition, expressions and significance of his plays.
- 390 Chikamatsu sewa-jōruri no kenkyū 近松世話浄瑠璃の研究
(Study of Chikamatsu's Domestic Puppet Plays)
Suwa Haruo 諏訪春雄
Tokyo: Kasama Shoin 笠間書院 1974.
579 p. Asia FL793.4/.Z5S95
- Primarily concerns the study of domestic puppet plays from among the works of Chikamatsu. The focal point is how his domestic puppet plays originated and the answer is sought in the influencing factors of kabuki plays which preceded Chikamatsu.
- 391 Chikamatsu to sono dentō geinō 近松とその伝統芸能
(Chikamatsu and the Traditional Arts)
Takano Masami 高野正己
Tokyo: Kōdansha 講談社 1965.
434 p. illus. Asia FL793.4/.Z5T352
- An attempt to grasp, through the works of Chikamatsu, the traditions of Japanese arts that gave birth to kabuki and jōruri (puppetry). Explores the historical significance of Chikamatsu.
- 392 Edo Bungo jōruri shi 江戸豊後浄瑠璃史
(History of Edo Bungo Jōruri)
Iwasa Shin'ichi 岩沙慎一
Tokyo: Kuroshio Shuppan くろしお出版 1968.
660 p. Asia FL738/.J6I93

NINGYŌ JŌRURI - GENERAL

A detailed historical study of Edo Bungo jōruri, which was originated by Miyakoji Bungo-no-Jō (? - 1740) and which flourished in Edo during the mid-Edo period.

- 393 Eiri jōrurishi 絵入浄瑠璃史
(Illustrated History of Jōruri)
Mizutani Futō 水谷不倒 [弓秀]
Tokyo: Seika Shoin 精華書院 1916.
3 v. illus. Asia PL738/.J6M59
- Presents historical and annotative commentaries on approximately 400 original texts of old jōruri (narrative chants). These texts were selected from among the illustrated texts published from early Kan'ei period (1624-1634) to about Genroku (1688-1703). Serves to relate historical development of old jōruri.
- 394 Gidayū nempyō: Meiji-hen 義太夫年表:明治編
(Chronological Table of Gidayū)
Ed. by Gidayū Nempyō Hensankai 義太夫年表編纂会編
Osaka: 1956
851 p. Asia Ref. PN1978/.J3G53

A chronological record of puppet theater performances during the Meiji period with listings of the banzuke (program with ranking order of performers) constituting the main section.

- 395 Ito ayatsuri 糸あやつり
(Marionette)
Yūki Magosaburō 結城孫三郎
Tokyo: Seiabō 青蛙房 1966.
323 p. illus. Asia PN1978/.J3Y83
- Yūki Magosaburō X (1906-), a manipulator of marionette (strings), recalls his childhood and training in the art of marionette, his sufferings during war time and highlights of his theatrical accomplishments.

- 396 Jōkyoku no shinkenkyū 浄曲の新研究
(New Research)
Koyama Tadashi 小山正
Tokyo: Nihon Gakujutsu Shinkōkai 日本学術振興会 1962.
886 p. illus. Asia PL738/.J6K6
- Studies jōkyoku (narrative ballads) from many angles. Comprised of sections presenting summary account of jōkyoku, historical examination of jōkyoku and essence of jōruri (puppetry).

NINGYŌ JŌRURI - GENERAL

- 397 Jōruri ayatsuri shibai no kenkyū: 浄瑠璃操芝居の研究
(Studies in Jōruri Puppetry)
Yokoyama Tadashi 横山正
Tokyo: Kazama Shobō 風間書房 1963.
781 p. Asia FL738/.J6Y6
- A study aimed to reveal how and when jōruri (puppet play chants) took on complicated and modernistic characteristics.
- 398 Jōruri haya gaten 浄瑠璃早合点
(Jōruri Simplified)
Ed. by Torii Masanosuke 鳥井正之助編
Osaka: Takenaka Kiyosuke 竹中清助 1901.
56 p.
- A beginner's guide to jōruri written in the distinct calligraphy of jōruri-style scripts and printed on Japanese paper. This is the 1901 edition of the text which was first published in 1840.
- 399 Jōruri: katari ayatsuri 浄瑠璃 — 語り操り —
(Jōruri: Chanting and Puppetry)
Ed. by Geinōshi Kenkyūkai 芸能史研究会編
Tokyo: Heibonsha 平凡社 1975.
354 p. illus. (Nihon no koten geinō, 7 日本ノ古典芸能, 7)
Asia PN2921/.N53/v.7
- Portrays the fundamental characteristics of the art of ningyō jōruri (puppet plays) by revealing its historical background and its present status. Comments on the various styles, techniques, masterpieces, etc. in existence today.
- 400 Jōruri kenkyū bunken shūsei 浄瑠璃研究文献集成
(Collection of Jōruri References)
Ed. by Nihon Engaki Bunken Kenkyūkai 日本演劇文献研究会編
Tokyo: Hokkō Shobō 北光書房 1944.
772 p. illus.
- A collection of fundamental texts, with explanations and annotative comments, for the study of jōruri puppet shows. Included are Konjaku ayatsuri pendaiki (Chronology of Past and Present Puppet Shows), Naniwa niyage (Naniwa Souvenirs), Chikuhō koji (Old Tales of Takemoto and Toyotake Theaters), etc.
- 401 Jōruri kenkyūsho 浄瑠璃研究書
(Studies in Jōruri)
Kitani Hōgēn 木谷蓬吟
Tokyo: Daichi Shobō 第一書房 1941.
295 p.

NINGYŌ JŌRURI - GENERAL

A compilation of research writings on jōruri (puppet play) chanters, including Takemoto Gidayū, playwrights, puppet theaters, etc. The appended table gives a chronological account of puppet shows from 1811 to 1926.

- 402 Jōruri narabi hi ayatsuri ryakushi 淨瑠璃 弁に
操略史
(Short History of Puppetry)
Takano Tatsuyuki 高野辰之
Tokyo: Shun'yōdō 春陽堂 1900.
245, 165 p.

Historical account of jōruri (puppetry). A chronological table is appended. Chronologically lists jōruri performers, titles of puppet plays, playwrights, puppet show theaters, etc.

- 403 Jōruri sakusha no kenkyū 淨瑠璃作者の研究
(Study of Jōruri Playwrights)
Sonoda Tamio 園田民雄
Tokyo: Tokyodō 東京堂 1944.
443 p. Asia PL738/.J6S65

Emphasizes the study of jōruri playwrights besides Chikamatsu Monzaemon, namely, Kino Kaion, Hasegawa Senshi, Namiki Sōsuke, et al.

- 404 Jōrurishi 淨瑠璃史
(History of Jōruri)
Kuroki Kansō 黒木勘蔵
Tokyo: Seijisha 青磁社 1943.
581 p. illus. Asia PL738/.J6K8

Studies and reveals the close, intertwining relationships of jōruri (ballad drama), in its long historical evolution, with Japanese music, dramatic arts and theatrical performances. Surveys the history of jōruri from a broad perspective.

- 405 Jōrurishi ronkō 淨瑠璃史論考
(Studies in Jōruri History)
Yūda Yoshio 祐田善雄
Tokyo: Chūō Kōronsha 中央公論社 1975.
651 p. illus. Asia PL738/.J6Y8

Focuses on the historical role of jōruri (narrative storytelling) in the development of puppet plays. Covers the evolution and composition of modern jōruri and traces the changes of puppet shows during the Meiji-Taishō periods. Discusses the contributions of Chikamatsu Monzaemon, Kino Kaion and other famous playwrights to the development of jōruri.

NINGYŌ JŌRURI - GENERAL

- 406 Jōruri shirōto kōshaku 浄瑠璃素人講釈
(Layman Explanations of Jōruri)
Sugiyama Kijitsuan 杉山其日庵
Tokyo: Ōtori Shuppan 鳳出版 1975.
417 p.
- Discusses simply and concretely 84 jōruri (ballad drama) masterpieces, touching on the moods and thoughts involved in the plays. The author was patron of the jōruri circles during Meiji-Taishō periods and utilized notes of his talks with the jōruri chanters to write this beginner's handbook.
- 407 Katarimono (mai, sekkyō, kojōruri) no kenkyū 語り物
(舞・説経・古浄瑠璃)の研究
(Study of Narrative Storytelling: Mai, Sekkyō, Old Jōruri)
Muroki Yatarō 室木弥太郎
Tokyo: Kazama Shobō 風間書房 1970.
512 p. Asia FL738/.J6M87
- Discourses on the processes by which the lowly, popular arts of mai (dance), sekkyō and katarimono (narrative storytelling) of the Middle Ages developed into the jōruri of the modern age. Relates the living conditions and performances of the entertainers of the early period. Chapter 4 discusses in detail, the old jōruri including kimpira jōruri which is considered the beginning of modern jōruri.
- 408 Kinsei engeki no shisō to dentō: jidai jōruri no kenkyū 近世
演劇の思想と伝統：時代浄瑠璃の研究
(Modern Theater Thoughts and Tradition)
Ed. by Moriyama Shigeo 森山重雄編
Tokyo: Tokyo Toritsu Daigaku Dentō Bunka no Kai 東京
都立大学伝統文化の会 1966.
157 p. Asia PN1978/.J3M68
- A collection of essays by eight contributors, including the author, expounding the theory that in the original texts of historical jōruri (ballad drama) can be found strains of epic poetry which constituted the primordium of modern theater.
- 409 Kinsei shoki kokugeki no kenkyū 近世初期国劇の研究
(Study of Plays of Early Modern Period)
Wakatsuki Yasuji 若月保治
Tokyo: Seijisha 青磁社 1944.
612 p. Asia PN2921/.W355

NINGYŌ JŌRURI - GENERAL

Comprised of Section 1, "Source Materials," and Section 2, "Research." Section 1 introduces reproductions of 19 plays from an old jōruri book and from a journal which had been kept by a feudal lord, Matsudaira Yamato-no-Kami. These materials date back to the period, 1655-1680, and some had been hitherto unknown. Section 2 contains the author's research on Edo period drama, focusing on jōruri.

- 410 Kokuritsu Gekijō bunraku kōen 国立劇場 文楽公演
(Bunraku Performances at the National Theater)
Kokuritsu Gekijō 国立劇場
Tokyo: 19 -
Scattered issues. Asia PN2924.5/.K3K643

Constitutes the program for each bunraku (puppet show) performance staged at the National Theater in Tokyo. Includes explanatory comments on the plays being performed, background information on the performers, etc.

- 411 Nihon no ningyō shibai 日本の人形芝居
(Puppet Shows of Japan)
Yasuda Takeshi 安田武
Tokyo: Heibonsha 平凡社 1976.
143 p. illus. Asia PN1978/.J3Y33

The author, who was charmed by bunraku puppets, visits Sado, Awaji and other sites, to view and introduce ningyō shibai (puppet show) which still exist throughout Japan. A pamphlet richly illustrated with color photos.

- 412 Nihon no ningyō shibai 日本の人形芝居
(Puppet Shows of Japan)
Nagata Kōkichi 永田 衡吉
Tokyo: Kinseisha 錦正社 1969.
803 p. illus. Asia PN1978/.J3N3

Through existing source materials and classical literature, investigates the earliest uses of dolls in religion, incantation and cultural arts and their relationships to the development of puppet shows. analyzes concepts and functions associated with dolls and puppets throughout world. Examines puppetry as a form of performing art and describes puppet plays existing in various parts of Japan.

NINGYŌ JŌRURI - GENERAL

- 413 Nihon shomin bunka shiryō shūsei, dai-7-kan, ningyō jōruri 日本
庶民文化史料集成, 第七卷, 人形浄瑠璃
(Collection of Source Materials on Japanese Plebeian Culture, Vol. 7,
Puppet Show)
Ed. by Geinōshi Kenkyūkai 芸能史研究会編
Tokyo: San'ichi Shobō 三一書房 1975.
758 p. illus. Asia PN2920/.N5/v.7

A comprehensive compilation of source materials on ningyō jōruri (puppet show). Prefaced by an outline history of ningyō jōruri and explanations as to the historical significance of the compiled materials. Interpretative annotations accompany the materials which are categorized as follows: general works, art theories, texts for chanting and shamisen playing, puppeteer ratings and criticisms, stage illustrations and local area records.

- 414 Ningyōgeki no seiritsu ni kansuru kenkyū 人形劇の
成立に関する研究
(Study of Establishment of Puppet Theaters)
Tsunoda Ichirō 角田一郎
Osaka: Asahiya Shoten 旭屋書店 1963.
960 p. illus. Asia PN1978/.J3T88

Composed of three parts: 1) origin and evolution of puppetry in China, 2) developments in Japan, from the origin of puppetry until immediately prior to establishment of ningyō jōruri (puppet show), and 3) developments from the founding of puppet shows until 1658.

- 415 Ningyōgeki nōto: sono rekishiteki kōsatsu 人形劇
ノート — その歴史的考察 —
(Notes on Puppet Plays)
Kawajiri Taiji 川尻泰司
Tokyo: Kinokuniya Shoten 紀伊国屋書店 1968.
191 p. illus. Asia PN1972/.K39

Analyzes the origin and historical developments of puppets and puppet plays both in Japan and abroad. Discusses problems involved in the techniques of puppet operations and stage performances.

NINGYŌ JŌRURI - GENERAL

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NINGYŌ JŌRURI - GENERAL

- 420 Ningyō shibai to Chikamatsu no jōruri 人形芝居と
 近松の浄瑠璃
 (Puppet Shows and Chikamatsu's Jōruri)
 Utsumi Shigetarō 内海繁太郎
 Tokyo: Hakusuisha 白水社 1940.
 610 p. Asia PN1978.8/.J3U881
 A study of Chikamatsu Monzaemon (1653-1724) and the plays he wrote for the puppet theater. Also analyzes the puppets, theater stage, production techniques, etc. of Chikamatsu's plays to give a better insight into the playwright.
- 421 Ningyō shibai zatsuwa 人形芝居雑話
 (Puppet Show Miscellanies)
 Ishiwari Matsutarō 石割松太郎
 Tokyo: Shun'yōdō 春陽堂 1930.
 396 p. illus. Asia PN1978/.J3I852
 Presents explanations and interpretations to deepen one's basic understanding of ningyō shibai (puppet show). Includes essays on how to read the program listings, puppetry customs, training of puppet operators, creation and manipulation of puppets, etc.
- 422 Senryū jōrurishi 川柳浄瑠璃志
 (Book of Jōruri in Satiric Poetry)
 Ōmura Shaka 大村沙華
 Tokyo: Yūkō Shobō 有光書房 1968.
 253 p. illus. Asia PL738/.J6D4
 A book of Edo period senryū (satiric poem), with commentaries, on the subject of jōruri gidayū chanting. The author, Ōmura Shaka, is a noted researcher of old senryū.
- 423 Tsunadayū shiki 綱大夫四季
 (Biographical Essays on Tsunadayū)
 Yamakawa Shizuo 山川静夫
 Tokyo: Nansōsha 南窓社 1985.
 297 p. illus. Asia PN2928/.T28Y3
 Brief, informal essays on the life of puppet theater chanter, Takemoto Tsunadayū (1904-1969), written by an announcer of Japanese Broadcasting Corporation (NHK).

NINGYŌ JŌRURI - GENERAL

- 424 Zoku bunraku no kenkyū 続 文楽の研究
 (Studies in Bunraku, Supplement)
 Miyake Shūtarō 三宅周太郎
 Tokyo: Sōgensha 創元社 1941.
 336 p. illus. Asia PN1978/.J3M582

A comparative analysis in two volumes of bunraku (puppet show) and kabuki. Discusses the differences in performances and theatrical techniques between bunraku and kabuki. Includes explanations of puppets, anecdotes of performers, interviews with puppeteers, etc.

- 425 Zusetsu bunraku ningyō 図説 文楽人形
 (Illustrated Text on Bunraku Puppets)
 Miyao Shigeo 宮尾しげと
 Tokyo: Nakabayashi Shuppan 中林出版 1967.
 472 p. illus. Asia PN1978/.J3M51

An expanded edition of the author's Bunraku ningyō zufu (Illustrated Handbook of Bunraku Puppets). Intended as a study of bunraku puppets with ample use of sketches, explanations are given of puppet heads, puppet arms and legs, wigs, greenrooms and hand props. A brief history of puppet shows prefaces the text.

NINGYŌ JŌRURI TEXTS

- 426 **Bunraku jōrurishū** 文楽浄瑠璃集
 (**Bunraku Jōruri Collection**)
 Tokyo: Iwanami Shoten 岩波書店 1965.
 472 p. illus. (Nihon koten bungaku taikai, 99 日本
 古典文学大系 99) Asia PL753/.N55/v.99
- A collection of jōruri scripts, used by Takemoto Tsunadayū VIII (1904-), of eight bunraku jōruri (puppet plays) still performed today. Special bunraku terms in the scripts are explained in the headnotes and stage instructions are given in the footnotes. Interpretative comments on plays are included.
- 427 **Chikamatsu gikyokushū** 近松戯曲集
 (Collection of Dramatic Plays by Chikamatsu)
 Ed. by Kokumin Bunkō Kankokai 国民文庫刊行会編
 Tokyo: 1910.
 3 v. Asia PL753/.K65/v.22-24
- A collection, in three volumes, of 62 jōruri plays by Chikamatsu Monzaemon (1653-1725). Included are such masterpieces as Kokusen'ya kassen (The Battles of Coxinga), Hakata kojorō namimakura (The Girl of Hakata), Yūgiri Awa no Naruto (Yugiri and Izaemon), etc. These works are part of the series of Kokumin bunko.
- 428 **Chikamatsu jōrurishū** 近松浄瑠璃集
 (**Chikamatsu Jōruri Collection**)
 Ed. by Miura Ri 三浦理編
 Tokyo: Yūhōdō Shoten 有朋堂書店 1914.
 3 v. (Yūhōdō bunko 有朋堂文庫) Asia PL753/.Y87/v.39-41
- A collection, in three volumes, of 42 jōruri texts written by the noted playwright, Chikamatsu Monzaemon (1653-1725). Chronologically arranged. Simple explanatory headnotes are included in the texts. Indexes for each volume.
- 429 **Chikamatsu jōrurishū** 近松浄瑠璃集
 (**Chikamatsu Jōruri Collection**)
 Ed. by Shigetomo Ki, Shusui Kanji and Ōkubo Tadakuni
 重友毅, 守随寛治, 大久保忠国編
 Tokyo: Iwanami Shoten 岩波書店 1958-1959.
 2 v. (Nihon koten bungaku taikai, 49-50 日本
 古典文学大系 49-50) Asia PL753/.N55/v.49-50

Twenty jōruri texts written by Chikamatsu Monzaemon (1653-1725) are compiled in two volumes (14 domestic plays in Vol. 49 and 6 historical plays in Vol. 50 of Nihon koten bungaku taikai - Japanese Classic Literature Series). The scripts are reproduced literally but to facilitate reading comprehension, hiragana readings are given for kanji characters and special jōruri terms are explained in the headnotes. Simple explanations are given for the 20 plays.

- 430 Chikamatsu meisakushū 近松名作集
(Collection of Chikamatsu's Masterpieces)
Ed. by Nihon Meicho Zenshū Kankōkai 日本名著
全集刊行会編
Tokyo: 1926-1927.
2 v. illus. Asia FL755.35/.N55/v.4-5

A collection, in two volumes, of 54 jōruri masterpieces by the famous playwright, Chikamatsu Monzaemon (1653-1725). The plays are arranged chronologically. Preceding the play texts are biographical information on Chikamatsu and background information on various scripts.

- 431 Chikamatsu Monzaemon shū 近松門左衛門集
(Chikamatsu Monzaemon Collection)
Tokyo: Shōgakukan 小学館 1969.
2 v. illus. (Nihon koten bungaku zenshū, 43-44) 日本
古典文学全集 43-44 Asia FL753/.N57/v.43-44

A collection, in two volumes, of 24 domestic puppet plays by Chikamatsu Monzaemon (1653-1725). The original texts were reprinted but to facilitate reading comprehension, some kana readings are changed to kanji characters and vice versa. Archaic kanji were also changed to modern kanji characters. Explanatory headnotes, keyed to the texts, and the conversational style of the play texts are also included. Discussion of Chikamatsu and synopses of the plays are given in the introduction section.

- 432 Chikamatsu Monzaemon shū 近松門左衛門集
(Chikamatsu Monzaemon Collection)
Tokyo: Chikuma Shobō 筑摩書房 1959.
398 p. illus. (Koten Nihon bungaku zenshū, 24)
古典日本文学全集 24 Asia FL753/.K6/v.24

A collection of 13 jōruri texts by Chikamatsu Monzaemon (1653-1725). The texts have been transcribed to conversational style. Explanatory remarks, keyed to the texts, are appended to each play script. Short essays on Chikamatsu and his works by seven drama critics, including Kawatake Shigetoshi, Uno Nobuo, et al, are in the concluding section.

- 433 Chikamatsu Monzaemon shū 近松門左衛門集
 (Chikamatsu Monzaemon Collection)
 Tokyo: Asahi Shimbunsha 朝日新聞社 1956.
 3 v. illus. (Nihon koten zensho 日本古典全書)
 Asia FL793.4/.C53/v.1-3
- A collection, in three volumes, of jōruri plays by Chikamatsu Monzaemon (1653-1725). The play texts are arranged chronologically and contain headnotes with definitive remarks keyed to the texts. Most of Chikamatsu's domestic plays are included as well as his important historical works. The explanations emphasize the historical circumstances under which the plays originated.
- 434 Chikamatsu Monzaemon shū 近松門左衛門集
 (Chikamatsu Monzaemon Collection)
 Ed. by Kokumin Tosho Kabushiki Kaisha 国民図書
 株式会社編
 Tokyo: 1927-1928.
 2 v. (Kindai Nihon bungaku taikai, 6-7 近代日本文学大系 6-7)
 Asia FL755.35/.K55/v.6-7
- A collection, two volumes, of 47 jōruri plays written by Chikamatsu Monzaemon (1653-1725). At the beginning of each volume, explanations of various play texts and interpretations of characters which appear in the plays are given. A glossary of specialized terms, keyed to the texts, is appended.
- 435 Chikamatsu zenshū 近松全集
 (Complete Works of Chikamatsu)
 Osaka: Mainichi Shimbunsha 毎日新聞社 1925.
 10 v. illus. Asia FL793.4/.A1/1925
- The complete works of Chikamatsu Monzaemon (1653-1725) are contained in these 10 volumes which were published between 1925-1927 to commemorate the 200th anniversary of Chikamatsu's death. A brief synopsis and a single-page photo reproduction of the original text precede each play script. Sketches of play scenes are included. Brief comments on the texts are given in the headnotes.
- 436 Gidayū zenshū 義太夫全集
 (Gidayū Collection)
 Ed. by Mukauchi Chōji and Tamura Nishio 中内蝶二
 田村西男編 日本音曲
 Tokyo: Nihon Onkyoku Zenshū Kankōkai
 全集刊行会
 1927.
 3 v. (Nihon onkyoku zenshū, 2, 10, 13 日本音曲全集, 2, 10, 13)
 Asia ML340/.N55/v.2,10,13

NINGYŌ JŌRURI TEXTS

A collection of 99 gidayū plays in three volumes: two volumes titled Gidayū zenshū (Gidayū Collection) and one volume, Zoku gidayū zenshū (Gidayū Collection Supplement). Both original texts and stage scripts of the gidayū plays are included but for the benefit of gidayū fans, stage scripts constitute the greater portion of the works. Simple headnotes are included for each play.

- 437 Hanji gikyokushū 半二戯曲集
(Collection of Dramatic Plays by Hanji)
Chikamatsu Hanji 近松半二
Tokyo: Kokumin Bunko Kankōkai 国民文庫刊行会 1911.
800 p. Asia PL753/.K65/v.26
- A collection of 11 masterpieces by Chikamatsu Hanji (1725-1783), jōruri playwright of the former Takemoto Puppet Theater. The plays are arranged chronologically. Included are Honchō nijūshi kō (Twenty-four Dutiful Sons), Igagoe dōchū sugoroku (Through the Iga Pass), etc. This work is one of the Kokumin bunko series.

- 438 Izumo gikyokushū 出雲戯曲集
(Collection of Dramatic Plays by Izumo)
Takeda Izumo 竹田出雲
Tokyo: Kokumin Bunko Kankōkai 国民文庫刊行会 1912.
828 p. Asia PL753/.K65/v.25
- A collection of 11 masterpieces, consisting of nine historical and two domestic plays, by the jōruri playwright, Takeda Izumo (? -1747). Works are arranged in chronological order. Among his works are Kanadehon Chūshingura (The Loyal Forty-seven Rōnin) and Sugawara denju tenarai kagami (Sugawara's Secrets of Calligraphy). This work is one of the series of Kokumin bunko.

- 439 Jōruri kabuki 浄瑠璃・歌舞伎
Ed. by Takano Masami and Kawatake Shigetoshi 高野
正己 河竹繁俊編 角川書店 1958.
Tokyo: Kadokawa Shoten 日本
359 p. illus. (Nihon koten kansho kōza, 21)
古典鑑賞講座. 21) Asia PL753/.N56/v.21
- Presents extracts of original texts of six representative jōruri and five kabuki plays which are still popular today. Gives background information, synopses and explanatory comments on the plays. A collection of short essays on jōruri and kabuki is appended.

- 440 Jōruri, kabuki 浄瑠璃・歌舞伎
 (Jōruri and Kabuki)
 Ed. by Toita Yasuji 戸板康二編
 Tokyo: Kadokawa Shoten 角川書店 1977.
 517 p. illus. (Kanshō Nihon koten bungaku, 30 鑑賞
 日本古典文学, 30) Asia PL726.1/.K33/v.30

Discusses famous acts from among four jōruri and four kabuki plays which are performed most frequently today. Explanatory footnotes synopsis and interpretative commentary are presented for each play by the editor. Short essays on jōruri and kabuki by nine researchers and a bibliography are included at the end.

- 441 Jōruri meisakushū 浄瑠璃名作集
 (Collection of Jōruri Masterpieces)
 Tokyo: Dai Nihon Yūbenkai Kōdansha 大日本雄弁会講談社
 1950.
 2 v. illus. Asia FN1981/.C35

A collection, in two volumes, of 10 famous jōruri plays, including Sugawara denju tenarai kagami (Sugawara's Secrets of Calligraphy), Yoshitsune sembonzakura (A Thousand Cherry Trees), etc. The scripts have explanatory comments, keyed to the texts, in the headnotes. Preceding each text are commentaries on first performances, playwrights, factual background, related works and synopsis. Jōruri history is given in the introductory section of the first volume.

- 442 Jōruri meisakushū 浄瑠璃名作集
 (Collection of Jōruri Masterpieces)
 Tokyo: Chikuma Shobō 筑摩書房 1961.
 377 p. illus. (Koten Nihon bungaku zenshū, 25 古典
 日本文学全集, 25) Asia PL753/.K6/v.25

A collection of six famous jōruri plays with the original texts transcribed to conversational style. Scripts include Sugawara denju tenarai kagami (Sugawara's Secrets of Calligraphy), Yoshitsune sembonzakura (A Thousand Cherry Trees), etc. Concise explanations keyed to the texts, are given. Toward the end of the book are four short essays by noted critics and performers on the history of jōruri, art talks of puppeteer Bungorō, etc.

- 443 Jōruri meisakushū 浄瑠璃名作集
 (Collection of Jōruri Masterpieces)
 Ed. by Miura Ri 三浦理
 Tokyo: Yūhōdō 有朋堂 1914-1915.
 3 v. (Yūhōdō bunko 有朋堂文库) Asia PL753/.Y87/v.56-58

NINGYŌ JŌRURI TEXTS

A collection, in three volumes, of 21 jōruri texts written in mid-and late 18th century by playwrights other than Chikamatsu Monzaemon. Each volume contains seven plays. The preface to each volume describes the playwrights and plays, the first performance dates and the theater in which performed. These works were published in 1914-1915 and are part of the Yūhōdō bunko series.

- 444 Jōruri meisakushū 浄瑠璃名作集
 (Collection of Jōruri Masterpieces)
 Ed. by Nihon Meicho Zenshū Kankōkai 日本名著全集刊行会編
 Tokyo: 1927.
 2 v. illus. (Nihon meicho zenshū 日本名著全集)
 Asia FL755.35/.N55/v.6-7

A collection, in two volumes, of 41 jōruri masterpieces, arranged chronologically. The first of the two volumes contains plays written between 1685 and 1739, and includes such well-known jōruri playwrights as Kino Kaion (1663-1742), Takeda Izumo (? -1747), Bunkōdō (fl.1716-1735), et al. The second volume contains plays between 1745 and 1799 and includes Chikamatsu Hanji (1725-1783), Namiki Sōsuke (1695-1751), et al. Brief explanations of various plays precede the texts in each volume.

- 445 Jōrurishū 浄瑠璃集
 (Jōruri Collection)
 Tokyo: Iwanami Shoten 岩波書店 1959-1960.
 2 v. (Nihon koten bungaku taikai, 51-52 日本古典文学大系, 51-52)
 Asia FL753/.N55/v.51-52

A collection, in two volumes, of nine jōruri texts, including the highly popular Kanadehon Chūshingura (The Loyal Forty-seven Rōnin). Explanatory comments, keyed to the texts, are contained in the headnotes. Background information on jōruri and the scripts are given at the beginning.

- 446 Jōrurishū 浄瑠璃集
 (Jōruri Collection)
 Tokyo: Shōgakusan 小学館 1974.
 630 p. illus. (Nihon koten bungaku zenshū, 45 日本
 古典文学全集, 45) Asia FL753/.N57/v.45

A collection of eight jōruri texts by playwrights other than Chikamatsu Monzaemon. Six of the plays are by Kino Kaion (1663-1742). Descriptive comments, keyed to the texts, are given in the headnotes. The colloquial form of the original texts is given in the footnotes.

NINGYŌ JŌRURI TEXTS

- 447 Kaion Bunkōdō Kigai gikyokushū 海音 文耕堂 鬼外戯曲集
(Collection of Dramatic Plays by Kaion, Bunkōdō and Kigai)
Tokyo: Kokumin Bunko Kankōkai 国民文庫刊行会 1912.
650 p. Asia PL 753/.K65/v.27
- A collection of 12 works by four jōruri playwrights: six by Kino Kaion (1663-1742), three by Bunkōdō (fl. 1716-1735), two by Fukuchi Kigai (1728-1779), and one by Namiki Sōsuke (1695-1751). Texts are reprints of the originals with slight alternations. Explanatory comments on the playwrights and plays are given in the preface. This work is part of the Kokumin bunko series.
- 448 Kimpirabon zenshū 金平本全集
(Complete Collection of Kimpira Books)
Osaka: Osaka Mainichi Shimbunsha 大阪毎日新聞社 1926.
31 v. illus.
- A collection of 30 kimpira jōruri texts intended for reading purposes. These texts are reprints of editions of early Tokugawa period (17th century), written in Japanese calligraphy and illustrated. Vol. 1, in block print, presents the history and background information of kimpira books, and bibliographic notes and explanatory comments on the 30 texts.
- 449 Kojōrurishū 古浄瑠璃集
(Old Jōruri Collection)
Ed. by Tenri Toshokan 天理図書館編
Tenri: Tenri Daigaku Shuppambu 天理大学出版部 1972.
436, 61 p. illus. (Tenri Toshokan zempon sōsho, 9 天理
図書館善本叢書, 9) Asia PL768/.J6K6
- A compilation of photo reproductions of 14 old jōruri texts of the Kan'ei, Shōhō and Keian periods (1624-1651) preserved in the Tenri Library in Nara. Bibliographic notes on the 14 scripts are appended.
- 450 Kojōrurishū 古浄瑠璃集 [大英博物館本]
(Old Jōruri Collection) 鳥越文蔵
Ed. by Torigoe Bunzō 鳥越文蔵
Tokyo: Koten Bunko 古典文庫 1966.
206 p. illus. (Koten bunko, 224 古典文庫, 224)
Asia PL768/.J6T6
- Reprints of three old jōruri texts, collected sometime between 1692 in Japan by a German scholar, Engelbert Kämpfer (1651-1716), and now preserved in the British Museum. The texts in a single volume are: Kōchi Shōnin, Tariki hongan ki and Taishokan. Comments on Kämpfer and texts are included.

- 451 Kojōrurishū 古浄瑠璃集
 (Old Jōruri Collection)
 Ed. by Yokoyama Shigeru and Shinoda Jun'ichi 横山重 信多純一編
 Tokyo: Koten Bunko 古典文庫 1953-1971.
 7 v. illus. (Koten bunko, 67, 79, 112, 169, 195, 252, 286
 古典文庫)
- Reprints in block printing of 7 volumes of Kojōrurishū (Old Jōruri Collection) from the Koten bunko series. Contains texts by Inoue Harimanojō, Ito Dewanojō, Yamamoto Kakudayū and Uji Kaganojō. Commentaries on the texts are presented at the end of each volume. Vol. 4 contains a detailed study on Kakudayū.
- 452 Mai no hon oyobi kojōrurishū 舞の本及古浄瑠璃
 (Book on Dancing and Old Jōruri Collection)
 Ed. by Kokumin Toshō Kabushiki Kaisha 国民図書株式会社編
 Tokyo: 1928.
 1004 p. (Kindai Nihon bungaku taikō, 2 近代日本文学大系, 2)
 Asia PL755.35/.K55/v.2
- Records and discusses the scripts of 25 kōwaka-mai (kōwaka dance) and 19 old jōruri texts. The role and significance of kōwaka-mai and old jōruri in the performing arts history of Japan are taken up at the beginning. Explanatory comments are given for some of the texts. Kōwaka-mai was highly popular with the warring lords of the feudal ages and later during the Edo period, influenced the development of jōruri and songs.
- 453 Meisaku jōrurishū 名作浄瑠璃集
 (Collection of Jōruri Masterpieces)
 Ed. by Kokumin Toshō Kabushiki Kaisha 国民図書株式会社編
 Tokyo: 1927-1928.
 2 v. (Kindai Nihon bungaku taikō, 8-9 近代日本文学大系, 8-9)
 Asia PL755.35/.K55/v.8-9
- A collection, in two volumes, of 25 jōruri plays by Kōno Kaion (1663-1742), Takeda Izumo (? -1747), Chikamatsu Hanji (1725-1783), et al. Prefacing the texts are explanatory comments on various plays and short historical comments on jōruri and puppet theaters.
- 454 Sekkyō jōrurishū 説経浄瑠璃集
 (Compilation of Sekkyō Jōruri Texts)
 Ed. by Yokoyama Shigeru 横山重編
 Tokyo: Koten Bunko 古典文庫 1958.
 2 v. (Koten bunko, 127, 145 古典文庫, 127, 145)
 Asia PL768/.J6Y64

NINGYŌ JŌRURI TEXTS

A compilation of reprints of original texts used in sekkyō jōruri, a form of old jōruri, which flourished during the Keicho period (1596-1614). Also known as sekkyō-bushi and eventually became associated with ningyō-geki (puppetry). Each of the two volumes in the Koten bunko series contains four plays, including Amida-no-munewari (Chest Splitting of Amida), Tenchi Tennō (Emperor Tenchi), etc. Bibliographic notations on the plays are appended.

- 455 **Sewa jōruri taizen** 世話浄瑠璃大全
 (Complete Works of Domestic Puppet Plays)
 Mizutani Yumihiko 水谷弓彦
 Tokyo: Seika Shoin 精華書院 1907.
 2 v. Asia PL738/.J6S48

A compilation, in 2 volumes, of 40 domestic puppet plays which were considered popular and representative of the period in which they were written. Famous jōruri playwrights include Chikamatsu Monzaemon (1653-1725), Chikamatsu Hanji (1725-1783), Kino Kaion (1663-1742), et al. Brief explanations of selected masterpieces are given in the introductory section.

NOH - GENERAL

- 456 Chūsei geinōbunka shiron 中世芸能文化史論
 Treatises on Cultural History of Performing Arts in Middle Ages)
 Ogata Kamakichi 尾形亀吉
 Kyoto: Sanwa Shobō 三和書房 1957. Asia PN2922/.033
 548 p.
 Traces the origin and development of the noh drama in the late Middle Ages. Discusses the historical and cultural aspects of the precursors of noh, such as sarugaku, dengaku, etc. Explains how noh combined the different features of these performances and became the prototype of modern performing arts.
- 457 Chūsei hyōronshū: karon rengaron nōgakuron 中世評論集 —
 歌論・連歌論・能楽論
 (Collection of Critical Reviews of Middle Ages: Theoretical Commentaries on Waka Poems, Linked Verses and Noh Writings)
 Ed. by Fukuda Hideichi 福田秀一
 Tokyo: Kadokawa Shoten 角川書店 1976. 鑑賞日本
 440 p. illus. (Kanshō Nihon koten bungaku, 24 Asia PL726.1/.K33
 古典文学, 24)
 Divided into three sections, two on poetry and one on noh, and an appendix of short, critical comments on literature of the Middle Ages. The noh section consists of an introductory article explaining Zeami's noh theories as exemplified in his Fūshi kaden (Basic Noh Principles). Segments of Fūshi kaden are then presented with detailed commentaries. Further comments on Zeami's theories are contained in the appendix.
- 458 Ennen shiryō sonota 延年資料その他
 (Records of Ennen and Other Performances)
 Honda Yasuji 本田安次
 Tokyo: Nōgaku Shorin 能楽書林 1948. Asia PN2924.5/.N6H651
 144 p.
 A reproduction of records of ennen performances still existing in outlying areas, including Mt. Minobu (Yamanashi prefecture), Nikkō, Kurokawa (Yamagata prefecture), etc. Ennen was a program of music and dance held at Buddhist temples in the Middle Ages and only vestiges still remain. This work also contains materials on folk dances of the Tōhoku district.
- 459 Geinō nōgei 芸能・能芸
 (Performing Arts, Noh Performances)
 Tokue Motomasa 徳江元正
 Tokyo: Miyai Shoten 三弥井書店 1976.
 288 p.

The noh drama is a vestige of the Middle Ages still remaining today. From this standpoint, the author attempts to grasp, through noh, the culture, literature and local customs of Japan during the Middle Ages.

- 460 Gekiteki kūkanron: nōgei ni mirareru "hie" no imi kōsō 劇的
 空間論 — 能芸にみられる「冷」の意味構造
 (Theatrical Time and Space Theory)
 Morinaga Michio 森永道夫
 Tokyo: Ōfūsha 桜楓社 1969.
 242 p. illus. Asia PN1631/.M6

A collection of treatises on theatrical art, particularly on theories concerning noh. Comments are made on time and space concepts affecting the noh drama. The focal point of this work is the author's interpretation of "hie" (loosely interpreted as selfless, impassive solitude, term used by Zeami in his writings to emphasize that spiritual attainment stands above technique for mastery of the noh art).

- 461 Genji monogatari o tēma ni nō no yūgenbi 源氏物語を
 テーマに 能の幽玄美
 (Display of Yūgen Beauty of Noh with Tale of Genji as Theme)
 Tokyo: Mainichi Shimbunsha 毎日新聞社 1978.
 1 v. illus. Asia PN2924.5/.N6E58

Displays color photographs of noh masks and costumes associated with the Tale of Genji. Items are from the rare collection belonging to the descendants of the former feudal lord, Hosokawa, of Higo (Kumamoto prefecture). Explanations of the articles are appended.

- 462 Hana to yojō: nō no sekai 花と余情 — 能の世界
 (Flower and Suggestiveness: World of Noh)
 Baba Akiko 馬場あき子
 Kyoto: Tankōsha 淡交社 1975.
 228 p. illus. Asia PN2924.5/.N6B3

The authoress, who is a poetess, probes into hana (flower or freshness) and yojō (suggestiveness), spiritual qualities found in noh masterpieces.

- 463 Hōshō 宝生
 (Hōshō)
 Ed. by Hōshō Hakkōsho 宝生発行所
 Tokyo: Wan'ya Shoten わんや書店
 1964-1973. Asia PN2924.5/.N6B68

A monthly noh organ of and published by the Hōshō school.

- 464 Kamen no bi 仮面の美
(Beauty of Masks)
Kaneko Ryōun 金子良運
Tokyo: Shakai Shisōsha 社会思想社 1969.
191 p. illus. Asia GT1747/.K35

To deepen the appreciation of their beauty, masks used in noh, kyōgen, gigaku, bugaku and gyōdō performances are shown in photo illustrations. Concise explanations are given.

- 465 Kanze 観世
(Kanze)
Tokyo: Hinoki Shoten 桧書店 1965-1973.
Asia PN2924.5/.N6K35

A monthly noh organ of and published by the Kanze school.

- 466 Kanze-ke denrai nōmenshū 観世家伝来能面集
(Collection of Noh Masks Handed Down in Kanze Family)
Ed. by Katayama Kurōemon 片山九郎衛門 編
Tokyo: Hinoki Shoten 桧書店 1954.
1 v. illus. Asia GT1747/.K38

A collection of photo illustrations, with captions, of 100 noh masks which form a legacy of the Kanze family. Consists of four parts: until the birth of noh masks, makers of noh masks, craftsmanship and special features of noh masks, and kyōgen masks.

- 467 Karā nō no miryoku カラー能の魅力
(Charm of Color Noh)
Nakamura Yasuo and Komae Kiyonori 文・中村保雄, 写真・今駒清則
Kyoto: Tankōsha 淡交社 1977.
220 p. illus. Asia PN2924.5/.N6N28

A beginner's guide to noh appreciation. With the use of color illustrations, introduces noh drama through its various facets: history, roles, faces, space, time, sounds, colors, acting patterns, etc.

- 468 Kodai gekibungaku 古代劇文学
(Literature of Ancient Theater)
Nose Asaji 能勢朝次
Tokyo: Kawade Shobō 河出書房 1941.
216 p. (Nihon bungaku taikai, 21) 日本文学大系, 21)
Asia PL739.3/.N68

- 469 Konō 古能
(Old Noh Drama)
Gotō Hajime and Hagiwara Hidesaburō 後藤淑・文 萩原秀三郎・写真
Tokyo: Kawade Shobō Shinsha 河出書房新社 1970.
197 p. illus. Asia FO PN2924.5/.N6G675
- Mainly through photographs, this folio-sized work introduces old noh drama, vestiges of which still exist in the regional performing arts, festivals, annual events, etc. throughout the country. Examples are Takachiho yokagura of Miyazaki prefecture, Horaiji dengaku of Aichi prefecture, omisutori of Todaiji temple, Nara prefecture, etc.
- 470 Kurokawa nō 黒川能
(Kurokawa Noh)
Ed. by Yokomichi Mario 横道万里雄編
Tokyo: Heibonsha 平凡社 1967.
172 p. illus. Asia PN2924.5/.N6K8
- With annotated, large color photos, this work vividly portrays from preparatory stages to actual performance dates, the Kurokawa noh which has become a deeply-rooted festive event in the lives of the people of Kurokawa village in Yamagata prefecture. The latter part of the work is devoted to a study, centering on the history of Kurokawa noh, by respective experts. Recently, the Kurokawa noh has come into the limelight as a regional art, retaining the vestiges of old noh drama but this work is the first attempt to present a comprehensive orientation.
- 471 Kurokawa nō: nōmin no seikatsu to geijutsu 黒川能 —
農民の生活と芸術
(Kurokawa Noh: Lives and Performing Arts of Farmers)
Makabe Jin 真壁仁
Tokyo: Nihon Hōsō Kyōkai 日本放送協会 1973.
284 p. illus. Asia PN2024.5/.N6M25
- Reports on the Kurokawa noh, a form of sarugaku noh, which has been passed on for generations, in Kurokawa, Kushibiki village, Higashi Tagawa county, Yamagata prefecture. The author is from the same prefecture. Emphasizes the point that the Kurokawa noh has become a part of the lives of the farmers, e.g., in village festivals and events, and is firmly implanted as a local art.
- 472 Kurokawa nō no rekishi to fūdo 黒川能の歴史と風土
(History and Local Color of Kurokawa Noh)
Togawa Anshō 戸川安章
Tokyo: Chūō Shoin 中央書院 1974.
288 p. Asia PN2924.5/.N6T55

A research presentation on the local customs which nurtured Kurokawa noh and on its historical evolution. Includes old records which serve as source materials for study of Kurokawa noh.

- 473 **Meiji nōgakushi josetsu** 明治能楽史序説
 (Introduction to Meiji Period Noh History)
 Furukawa Hisashi 古川久
 Tokyo: Wan'ya Shoten わんや書店 1969.
 349 p. illus. Asia PN2924.5/.N6F87
- Comprised of three sections: "Outline of Meiji Period Noh History," "Noh Research by Europeans and Americans," and "Study of Meiji Period Noh History." The second section presents a detailed report on the research and understanding of noh by Europeans and Americans, including the following: Earnest Francisco Fenollosa (1853-1908), William Butler Yeats (1865-1939), Arthur David Waley (1889-1966) and Noel Peri (1856-1922).
- 474 **Men uchi nyūmon** 面打ち入門
 (Manual for Making Masks)
 Nagasawa Ujiharu and Watarai Keisuke 長沢氏春, 渡会恵介
 Tokyo: Nichibō Shuppansha 日貿出版社 1976.
 207 p. illus. Asia PN2924.5/.N6M33
- A manual designed to reveal the secrets of mask-making and to enable even "amateurs" to make them. Amply illustrated with charts and photos, the manual gives step-by-step instructions on the making of masks.
- 475 **Nihon geidō to bukkō no kokoro** 日本芸道と佛教のこころ
 (Spirit of Japanese Arts and Buddhism)
 Iwami Mamoru 岩見 護
 Kyoto: Nagata Bunshōdō 永田文昌堂 1958.
 266 p. Asia BL1455/.I83
- A compilation of the author's essays on appreciation of Japanese arts and noh from a Buddhistic standpoint. Similarities exist in the training practices of Buddhism and Japanese arts; to wit, cultivation of certain spiritual qualities such as sudden enlightenment, realization of the transitoriness of worldly things, etc.
- 476 **Nō** 能
 (Noh)
 Masuda Shōzō and Kaneko Keizō 増田正造 解説 ; 金子桂三 写真
 Tokyo: Mainichi Shimbunsha 毎日新聞社 1974.
 285 p. illus. Asia X FO PN2924.5/.N6M38

A total of 117 photos (large-sized, both color and black/white) are used to depict noh. Divided into noh mask, noh play and noh theatre, noh play and local noh play. Explanations of each photo are appended. An explanation, in English, of noh is also given at the end of the book.

477

N5

能

(Noh)

Noel Peri Tr. by Iguro Takeaki
Tokyo: Ōfūsha 桜楓社
228 p.

/エルペリー 井畔武明訳
1975.

Asia PN2924.5/.N6P47

Introduction to noh by Noel Peri, a Frenchman, who arrived in Japan as a Catholic missionary. Served as an instructor at the Tokyo Music School. The book, titled Le No (1944), was translated and first published by the Nichi-Futsu Kaikan (Maison Franco-Japonaise).

478

N5

能

(Noh)

Richard Mckinnon and Nakamura Yasuo
Kyoto: Tankōsha 淡交社
270 p. illus. (Nihon no dentō, 2

リチャード マッキノン 中村保雄
1967.

日本の伝統, 2)
Asia NX584/.N5/v.2

With ample use of illustrations, this work introduces noh as one of the traditional Japanese arts. It is one in the series titled, Traditional Art of Japan. Begins with an essay by Richard Mckinnon on the charm of noh as seen by Westerners. Next, Nakamura Yasuo presents a comparative analysis of noh (as a form of Japanese stage art) and western dramatic shows. A historical account of noh follows. Then, the present noh world is introduced, including noh performers, masks, costumes, hand props, etc.

479

N5: chūsei geinō no kaika

能 — 中世芸能の開花

(Noh: Flowering of the Middle Ages Art)

Ed. by Geinōshi Kenkyūkai

芸能史研究会編

Tokyo: Heibonsha

平凡社 1970.

365 p. illus.

(Nihon no koten geinō, 3

日本の古典芸能, 3)

Asia PN2921/.N53V3

Comprised of two divisions. The first is a historical research of noh. The second takes up noh from many viewpoints and is a collection of research treatises of specialized aspects, including chant texts, masks, costumes, music, etc.

- 480 Nō e no shōtai 能への招待
(Invitation to Noh)
Fujishiro Tsugio and Kameda Kunihei 文・藤城継夫, 写真・亀田邦平
Tokyo: Wan'ya Shoten わんや書店 1973.
2 v. Asia FN2924.5/.N6F77

Presents over 60 famous noh plays together with stage photographs. Points out and explains the important points of the plays. A simple guide to appreciation of noh.

- 481 Nōgaku daijiten 能楽大辞典
(Noh Dictionary)
Shōda Shōjirō and Amemiya Kan'ichi 正田章次郎 雨宮幹一
Tokyo: Yoshikawa Kōbunkan 吉川弘文館 1908.
1425 p. Asia Ref. FN2924.5/.N6S46

Consists of three sections. The first section is the "main text section" which lists, in Japanese syllabic order, 262 noh plays with the Kanze school as the basis but including other schools. The main and supporting actors, playwrights, etc. are listed for each play. The second section is the glossary explaining noh text terminologies. The third is an explanatory section defining difficult phrases, ancient events, Buddhistic terms, proper nouns, etc.

- 482 Nōgaku danshō 能楽談叢
(Commentaries on Noh Drama)
Yokoi Haruno 横井春野
Tokyo: Sairensha サイレン社 1936.
386 p. Asia FN2924.5/.N6Y64

Compiled by the author as an aid in the movement to popularize the noh drama. The first half of the book presents basic knowledge of noh and chants. The latter half is a collection of the author's revelations of his noh chant training, essays on noh drama and articles on visits to places noted in noh plays.

- 483 Nōgaku fudoki: nōgaku no rekishi chiriteki kenkyū 能楽風土記
— 能楽の歴史地理的研究
(Local Color of Noh: Historical and Geographical Research on Noh)
Yabuta Kiichirō 藪田喜一郎
Tokyo: Hinoki Shoten 松書店 1972.
344 p. Asia PL735/.Y24

A historical and geographical research on noh. The first part focuses on noh plays and the second on the history of noh.

- 484 Nōgaku gahō 能樂画報
(Pictorial Review of Noh)
Tokyo: Nōgaku Tsūshinsha and Nōgaku Shoin 能樂通信社, 能樂書院
1909-1930.

Asia PN2924.5/.N6N636

A monthly, illustrated periodical on noh.

- 485 Nōgaku genryūkō 能樂源流考
(Study of the Origin of Noh)
Nose Asaji 能勢朝次
Tokyo: Iwanami Shoten 岩波書店 1938.
1555 p. Asia PN2924.5/.N6N683

Gives a detailed description of the origin, development and transition of sarugaku from the ancient age to the early modern period. Sectionalized into the sarugaku of the Heian, Kamakura and Yoshinōchō, and Muromachi periods. This work is valued as a reference for historical research on noh.

- 486 Nōgaku hitsujin 能樂筆陣
(Comments on Noh)
Sakamoto Setchō 坂本雪鳥
Tokyo: Yōkyoku Hakkōsho 謡曲発行所 1942.
307 p. Asia PN2924.5/.N6S24

A compilation of the author's random thoughts on noh which had been published in periodicals or which had been presented by the author in public lectures. The author touched on subjects such as Zeami and modern noh, appreciation of noh, etc.

- 487 Nōgaku hyakuwa 能樂百話
(One Hundred Noh Items)
Ed. by Sankei Shimbunsha サンケイ新聞社編
Kyoto: Shinshindō 駉々堂 1978.
245 p. illus. Asia PN2924.5/.N6S34

A compilation of short essays, concerning noh, by 100 persons from the present literary, commentary and performing art circles.

- 488 Nōgaku kanshō jiten 能樂鑑賞事典
(Handbook for Noh Appreciation)
Maruoka Akira 丸岡明
Tokyo: Kawade Shobō Shinsha 河出書房新社 1961.
475 p. Asia Ref. PN2921/.M26

NOH - GENERAL

Consists of three chapters. Chapter 1, "Explanations of Noh," discusses the essential elements that make up a noh drama, including the types and composition of plays, performers, music and chant, stage settings, etc. Chapter 2, "Appreciation of Noh," is the main body, presenting the synopsis and interpretations of 255 plays. Chapter 3, "History of Noh, etc.," gives a concise historical account of noh and touches on miscellaneous items.

- 489 Nōgaku kenkyū 能楽研究
(Noh Research)
Nose Asaji 能勢朝次
Tokyo: Yōkyōkukai Hakkōsho 謡曲界発行所 1940.
315 p. Asia PN2924.5/.N6N68
- A compilation of the author's treatises on noh. Explains the study of noh and the relationships between noh and Zen Buddhism, art of versification, etc.
- 490 Nōgaku kokonki 能楽古今記
(Record of Ancient and Modern Noh)
Nonomura Kaizō 野々村戒三
Tokyo: Shunyōdō 春陽堂 1931.
383 p. Asia PN2924.5/.N6N652
- A historical account of noh from its origin up to the Meiji era. The first part deals with the various noh schools and the second with provincial noh.
- 491 Nōgaku kōmen taikan 能楽古面大観
(General Survey of Old Noh Masks)
Ed. by Kongō Iwao 金剛巖編
Kyoto: Nakajima Geashokuban Insatsusho 中島原色版印刷所
1930.
12 v. illus. Asia FO X GT1747/.K65
- A folio-sized work, displaying with mounted photo illustrations, 60 old noh masks preserved in the Kongō (noh school) family, Tokyo National Museum and other places.
- 492 Nōgaku no kigen 能楽の起源
(Origin of Noh)
Gotō Hajime 後藤淑
Tokyo: Mokujisha 木耳社 1975.
586 p. illus. Asia PN2924.5/.N6G64

A voluminous work of over 500 pages to prove the assumption that the fountainhead of noh is sarugaku. To seek clues and evidences, new source materials such as provincial, ethnic resources, references on masks, etc. were researched in addition to noh history materials. In the concluding section, the process by which noh was established is briefly itemized.

- 493 Nōgaku reisan 能楽礼讃
(Admiration of Noh)
Togawa Shūkotsu 戸川秋骨
Tokyo: Ōokayama Shoten 大岡山書店 1931.
253 p. illus. Asia PN2924.5/.N6T63
- A compilation of random essays concerning noh by the author who is a scholar of English literature. Comparisons between noh and Western classic theater or opera occasionally appear in the work. However, the greater part of the work consists of praises for the artistry of Kita Roppeita (1874-), head of the Kita school of noh. At the end of the book, there are 74 plates of photo illustrations of noh masks and stage scenes.
- 494 Nōgakuron to bungaku seishin 能楽論と文学精神
(Noh Theory and Literary Spirit)
Hisamatsu Sen'ichi 久松潜一
Tokyo: Kokumin Seishin Bunka Kenkyūjo 国民精神文化研究所
1935.
106 p.
- The author, who is a Japanese literary scholar, discourses on the relations between noh and poetry and evaluates noh from a literary standpoint.
- 495 Nōgakuron zuisō 能楽論随想
(Random Thoughts on Noh Theory)
Kawase Kazuma 川瀬一馬
Tokyo: Wan'ya Shoten かんや書店 1967.
252 p. illus. Asia PN2924.5/.N6K3
- A compilation of the author's 45 random essays concerning noh. The author's intent is to describe the significant characteristics of noh art and to define its role in Japanese culture.
- 496 Nōgaku sandanshō 能楽三断抄
(Noh in Three Parts)
Toki Zennaro 土岐善磨
Tokyo: Shunjūsha 春秋社 1942.
339 p. Asia PN2924.5/.N6T648

NOH - GENERAL

A compilation of random essays and commentaries on noh texts and performances and on his own personal experiences in noh activities by the poet, Toki Zenmaro (1885-). The book title reflects the three parts or stages of learning identified as common to Buddhistic and noh training. The book is also divided into three sections: new thoughts on classic noh plays, memo of a novice and tribute to new plays. An interesting feature is the appendix which contains the pros and cons of a number of experts in the field as to whether new noh plays should be written since the value of noh plays is considered to lie in its old tradition.

- 497 Nōgaku seisuiki 能楽盛衰記
(Rise and Decline of Noh)
Ikenouchi Nobuyoshi 池内信嘉
Tokyo: Nogakukai 能楽会 1925+1926.
2 v. Asia PN2924.5/.N6 I64
- A historical account of noh in the modern age. Traces the evolution and transition of noh during and subsequent to the Edo period. Vol. 1 describes noh in the Edo period (1600-1868) and Vol. 2 covers the Meiji and Taisho periods (1868-1925).
- 498 Nōgaku shichō 能楽思潮
(Noh Trend)
Tokyo: Nōgaku Shichōsha 能楽思潮社 1964-1973.
Nos. 29-62.
- A bimonthly noh periodical which is no longer published. It had been a composite magazine containing commentaries, essays, reviews of noh performances, news of the Noh Association, etc.
- 499 Nōgakushi kenkyū 能楽史研究
(Study of Noh History)
Kobayashi Shizuo 小林静雄
Tokyo: Yūzankaku 雄山閣 1945.
242 p. Asia PN2924.5/.N6K621
- A noh history centered on representative noh actors of the different periods.
- 500 Nōgaku shiryō 能楽史料：第一輯
(Noh Historical Materials)
Kobayashi Shizuo 小林静雄
Tokyo: Ōokayama Shoten 大岡山書店 1933.
353 p. (v.1) Asia PN2924.5/.N6K615

NOH - GENERAL

A collection of noh historical materials arranged in chronological order. Materials consist of items concerning noh including dengaku, kusemai, ennen and matsubayashi, culled from the diaries kept by court, samurai families, Buddhist temples and Shintō shrines or from reliable ancient records.

- 501 Nōgaku yōkyoku daijiten 能楽謡曲大辞典
(Dictionary of Noh Texts)
Shoda Shōjirō 正田章次郎
Tokyo: Yoshikawa Kōbunkan 吉川弘文館 1935.
669 p. Asia Ref. PN2924.5/.N6S54
- Revised and enlarged edition of Noh Dictionary of Yoshikawa Kobunkan (1908). The technical term section of the book contains a comprehensive list of terms pertaining to noh texts, based on the Kanze school. The explanation section contains definitions of difficult terms in the texts. Arranged by Japanese syllabary.

- 502 Nōgaku yōkyoku daijiten fuzu 能楽謡曲大辞典付図
(Illustrated Dictionary of Noh Texts)
Amemiya Kan'ichi 雨宮幹一
Tokyo: Seikōkan Shoten 成光館書店 1934.
1 v. illus. Asia Ref. PN2924.5/.N6S54/Suppl.
- A collection of colored drawings of theatrical items for the performances of noh drama. Drawings of masks, costumes, hand props and stage properties are included. Drawings are useful as practical reference materials to stage noh performances.

- 503 Nōgaku zammai 能楽三昧
(Immersion in Noh)
Takekoshi Kansō 竹腰健造
Tokyo: Wan'ya Shoten わんや書店 1963.
218 p. illus. Asia PN2924.5/.N6T35
- An autobiography of the author who spent fifty years of his life immersed in noh play.

- 504 Nōgaku zensho 能楽全書
(Complete Works on Noh)
Nogami Toyochirō 野上豊一郎
Tokyo: Sōgensha 創元社 1942-1944.
6 v. Asia PN2924.5/.N6N638
- A series, in six volumes, containing a comprehensive coverage of information required for the study of noh and kyōgen. The six volumes are: (1) Art Theories of Noh, (2) History of Noh, (3) Literature of Noh, (4) Performance of Noh, (5) Noh and Kyōgen and (6) Appreciation of Noh and Kyōgen.

- 505 Nōgei ron 能芸論
(Theory of Noh Art)
Toida Michisō 戸井田道三
Tokyo: Keisō Shobō 勁草書房 1965.
392 p. illus. Asia PN2924.5/.N6T64
- A study, through noh, of the special characteristics of traditional Japanese culture.
- 506 Nō: honsetsu to tenkai 能：本説と展開
(Noh: Source and Developmental Materials)
Masuda Shozō 増田正造
Tokyo: Ōfūsha 桜楓社 1977.
229 p. illus. Asia PL765/.N5
- A compilation of representative noh plays, tracing stories or poems on which the play had been based and in turn, identifying kabuki plays which had developed from the same noh plays. This work was compiled for use as college instructional materials in Middle Age literature, dramaturgy and comparative literature as well as for entertaining reading by the general public. Examples are: Kashiwagi of Tale of Genji and Nonomiya of noh and Konjaku monogatari and Dōjōji of noh and likewise, Dōjōji of kabuki. A comprehensive collection, this work also contains the following: A new noh play, Resurrection, based on the Gospel of John from the New Testament; lyric dramas by William B. Yeats (1865-1939) who is said to have been influenced by noh; and Takano izumi, a noh derived from Yeats' play, At the Hawk's Well.
- 507 Nō kabuki e no shōtai 能・歌舞伎への招待
(Invitation to Noh and Kabuki)
Horikoshi Zentarō 堀越善太郎
Tokyo: Tōkai Daigaku Shuppankai 東海大学出版会 1975.
214 p. Asia PN2924.5/.N6H58
- Through photo illustrations, with explanations, introduces stage scenes from Matsukaze (Pine Wind or Sisters of the Seashore) of noh and Kumagai jin'ya (Kumagai's Camp) of kabuki. This work is intended for those with interest in noh and kabuki but who have seldom seen real performances.
- 508 Nō kagami 能鑑 — 第一集
(Noh Mirror)
Kyoto: Daikodō Enoki Yōkyoku Shoten 大風堂絵謡曲書店
1 v. Asia FO X ND1059/.N64/v.1
- An illustrated periodical on noh. Vol. 1 contains photos, with explanations, of the stage figures of Kanze Motoshige (fl. late Taishō period), 24th head of the Kanze school, and other noh performers

of the same school. Includes names of plays and performers, roles, dates, places, costumes, etc. Examples of plays are Dōjōji (Dōjōji Temple), Hagoromo (The Angel's Robe), etc. Also makes reference to the Kanze family possessions, handed down for generations, including costumes and a Higashiyama tebako (Box for Personal Effects) received by the Kanze family from Shogun Ashikaga Yoshimasa (1436-1490), and presently used as membako (noh mask container).

- 509 Nō kagami 能 佳 雅 美
(Noh Beaux Arts)
Kyoto: Geishūdō 芸 州 堂 1934.
1 v. illus. Asia FO X ND1059/.N64

A compilation of folio-sized illustrations, mainly color, of noh costumes, masks, hand props, etc. selected from the Kanze family possessions. Includes 15 loose leaf plates of noh mask sketches by the artist, Matsuno Sōfū. Enclosed in a bound wooden box.

- 510 Nō: kami to kojiki no geijutsu 能 一 神 と 乞 食 の 芸 術
(Noh: Art of Gods and Beggars)
Toida Michizō 戸 井 田 道 三
Tokyo: Serika Shobō セ リ カ 書 房 1972.
317 p. Asia PN2924.5/.N6T573

A guide to understanding the role and significance of noh in the world's theatrical history. The first half of the book describes the peculiarities of noh, including the restricted stage with pillars and without a curtain, entrance of gods, beggars and supernatural beings in plays, use of confining facial masks, etc. The latter half is devoted to Zeami, noh as viewed by Westerners and aspects of the primitive world which are reflected in noh. The author tries to consider noh from a philosophical viewpoint, particularly its aesthetic contribution to the theatrical development of the world.

- 511 Nō: kanshō no tamani 能 一 鑑 賞 の た め に
(Noh: for Its Appreciation)
Maruoka Daiji and Yoshikoshi Tatsuo 丸 岡 大 二 , 吉 越 立 雄
Osaka: Hoikusha 保 育 社 1966.
153 p. illus. Asia PN2924.5/.N6M37

A handbook for the appreciation of noh. Through use of many photo illustrations, explains the five main categories of noh plays, from the first, waki noh (god play), to the fifth, kiri noh (concluding play). At the end of the book, there are explanations providing information necessary for the appreciation of noh, including an article, "What Noh Is."

NOH - GENERAL

- 512 Nō katatsuke 能 型 付
 (Records of Noh Dance Patterns)
 Ed. by Waseda Daigaku Engeki Hakubutsukan 早稻田大学
 演劇博物館編 飛鳥書房 1975.
 Tokyo: Asuka Shobō 1 v. Asia PN2924.5/.N6M54

A collection of photo reproductions of three sets of noh dance pattern records which had been transmitted from the Edo period. The records cover various noh schools and are in the custody of the Waseda University Drama Museum. The three sets are: "Listing of 100 Noh Plays," "Listing of 50 Noh Plays," and "Listing of Noh Plays." For the total of 174 plays listed, the dance pattern for each has been documented in detail (noh katatsuke). There are no explanations for the plays or dance pattern documentation.

- 513 Nō: kenkyū to hakken 能 — 研究と発見
 (Noh; Researches and Discoveries)
 Nogami Toyochirō 野上豊一郎
 Tokyo: Iwanami Shoten 岩波書店 1930.
 302 p. Asia PN2924.5/.N6M642

A selection of research treatises on the dramatic composition and aesthetic values of noh. The author is a scholar of English literature and attempted to popularize noh in Japan and overseas. This work is a selection of the author's treatises published in periodicals between 1921 and 1930.

- 514 Nō kyōgen jōruri kabuki 能 狂言 浄瑠璃 歌舞伎
 (Noh Kyōgen Jōruri Kabuki)
 Nose Asaji, Shuzui Kenji and Komiya Toyotaka 能勢朝次
 守隨恵治 小宮豊隆
 Tokyo: Shibundō 至文堂 1951.
 220 p. Asia PN2924.5/.N6M684

A collection of essays on the classic performing arts of Japan by noted writers: Nose Asaji on noh kyōgen, Shuzui Kenji on jōruri and Komiya Toyotaka on kabuki. Compiled with the objective of spreading and deepening the public understanding of these arts.

- 515 Nō kyōgen nyūmon 能 狂言 入門
 (Guide to Noh and Kyōgen)
 Matsuda Tamotsu 松田 存
 Tokyo: Bunken Shuppan 文研出版 1976.
 342 p. illus. Asia PN2924.5/.N6M365

A beginner's guide to noh and kyōgen with many photo illustrations of stage scenes, costumes, masks, etc. Part 1 takes up noh and

part 2, kyōgen. Historical background, performing schools, categories and synopsis of plays, significant points of play, etc. are concisely explained in simple terms.

516

Nōmen

能面

(Noh Masks)

Shirasu Masako

Tokyo: Kyūryūdō

115 p. illus.

白州 正子

末龍堂 1963.

A collection of photo illustrations, with detailed captions, of noh masks. A total of 37 masks are shown in page-sized photos. Masks include okina (old man), onna (woman), shōjō (mythological orangutan), etc. Brief historical background of masks is given. Also, there is an English explanation at the end of the work.

517

Nōmen: sono sekai no uchi to soto

(Noh Masks: the Interior and Exterior World)

Toida Michizō and Gotō Hajime

Tokyo: Jitsugyō no Nihonsha

226 p. illus.

能面 — その世界の内と外

戸井田道三, 後藤 淑
実業之日本社 1977.

Asia FN2924.5/.N6T575

Two writers, who are noted as historical researchers of noh, collaborated to give a simple but detailed explanation of the history, types, etc. of noh masks.

518

Nōmen ronkō

能面論考

(Thoughts on Noh Masks)

Nogami Toyoichirō

Tokyo: Koyama Shoten

335 p. illus.

野上 豊一郎

小山書店

1944.

Asia GT1747/.N645

Primarily a treatise studying noh and kyōgen masks from aesthetic and choreographic standpoints.

519

Nōmen sen

能面選

(Selection of Noh Masks)

Kyoto Kokuritsu Hakubutsukan

Kyoto: Kōrinsha Shuppan

1 v. illus.

京都国立博物館

光琳社出版 1965.

Asia FO GT1747/.K96

A compilation of 100 large-sized photo illustrations, mainly of color and with explanations, of noh masks displayed at the Kyoto National Museum in the fall of 1964. There is a short English explanation titled, "Noh Mask," at the end. An English "List of Plates" (photos) is also appended.

NOH - GENERAL

- 520 Nōmenshi kenkyū josetsu 能面史研究序説
(Introduction to Study of Noh Mask History)
Goto Hajime 後藤 淑
Tokyo: Meizendō Shoten 明善堂書店 1964.
1 v. illus. Asia PN2924.5/.N6G68
- A collection of black-and-white photos of over 100 masks of noh, and its precursors, sarugaku, dengaku, etc., preserved in provincial shrines and temples throughout Japan. Detailed explanations of each mask are given. This work constitutes a valuable reference for the study of the history of noh masks and the origin and development of the noh drama, as well.
- 521 Nō no chie 能の知恵
(Knowledge of Noh)
Nakamori Shozō 中森 晶三
Tokyo: Tamagawa Daigaku Shuppambu 玉川大学出版部 1976.
264 p. illus. Asia PN2924.5/.N6M23
- A beginner's guide presenting in simple terminology the noh art theories of the originators, Kannami and Zeami. Part of the series of the author's works, Nō no susume (Encouraging Noh), Nō no midokoro (Significant Points of Noh), etc.
- 522 Nō no dezain 能のデザイン
(Noh Designs)
Masuda Shōzō 増田正造
Tokyo: Heibonsha 平凡社 1978.
143 p. illus. Asia PN2924.5/.N6M38
- Discusses the color and designs of noh masks and costumes from the standpoint that they form the essence of noh drama. Through numerous color photos and drawings, explains simply and concretely the excellence and beauty of the designs.
- 523 Nō no ehon 能の絵本 増補
(Picture Book of Noh)
Kimura Toshiyuki 木村 利行
Tokyo: Asuka Shobō 能鳥書房 1978.
375 p. illus.
- An essay collection on noh written as a simple, informal orientation guide for beginners. Illustrated by the author himself.
- 524 Nō no enshutsu kenkyū 能の演出研究
(Study in Staging Noh Performances)
Miyake Yuzuru 三宅 襄
Tokyo: Nōgaku Shorin 能楽書林 1948.
241 p. Asia PN2924.5/.N6M58

A treatise by a famous noh critic explaining the fundamental elements of noh performances and analyzing stage directions and acting patterns for various plays and rôles. The main body consists of the comparative expositions of eight plays, including Takasago (Takasago Pine Tree), Dōjōji (Dōjōji Temple), Funa Benkei (Benkei in the Boat), etc., with explanations of the significant points of the play, patterns for acting and music, roles and costumes, stage properties, etc. The introductory section of the work concisely explains the jo-ha-kyū principle of noh, types of play, the noh stage, etc. The concluding section explains the different roles of actors and noh terms used in acting and dancing. A reference of highly professional caliber for staging noh performances.

- 525 Nō no kabuki keifu 能の歌舞伎系譜
(Noh Lineage of Kabuki)
Matsumoto Kamenatsu 松本亀松
Tokyo: Rikugeisha 六芸社 1956.
316 p. Asia PN2924.5/.N6M58

Comments on the noh elements and influences which can be seen in the dancing patterns of kabuki plays. A comparative study of noh and kabuki performances.

- 526 Nō no kenkyū 能の研究
(Studies in Noh)
Kanai Kiyomitsu 金井清光
Tokyo: Ōfūsha 桜楓社 1969.
1167 p. Asia PN2924.5/.N6K35

This work first delves into the origin of noh as a divine ritual and traces its development with the changing times into a recreational art, a ceremonial art and then a classical performing art, which still survives to this day. Researches on noh plays, playwrights and noh art theories then follow. Encompassing corroborative researches based on documentary sources and ethnological researches of performing arts as practiced, this 1000-page book conducts comprehensive studies into various aspects of noh. Indexes of proper names, publications and plays are appended.

- 527 Nō no kenkyū: ko sarugaku no okina to nō no denshō 能の研究
— 古猿楽の翁と能の伝承
(Study of Noh: Okina of Ancient Sarugaku and Transmittal of Noh)
Arai Tsuneyasu 新井恒易
Tokyo: Shin Dokushosha 新説書社 1966.
458 p. illus. Asia PN2924.5/.N6A81

Comprised of three sections: evolutionary process of okina sarugaku, texts of okina sarugaku and transmittal of noh. The first section probes into the origin, significance and evolution of okina (old man)

performance of ancient sarugaku. The second section is devoted to various, provincial texts of okina and comparison with okina of noh drama. The third section surveys vestiges of ancient noh as they still exist in the provincial regions, particularly along the Tōkai district of Shizuoka, Aichi prefectures, etc.

528

Nō no konjaku 能の今昔
(Noh, Past and Present)
Nonomura Kaizō 野々村 戒三
Tokyo: Mokujisha 木耳社 1967.
271 p.

Asia PN2924.5/.N6N65

The author, who is a noted researcher, discusses the genealogical developments of various noh schools and introduces noh performers, past and present, of various schools. Serves as a "Who's Who" of the noh world.

529

Nō no midokoro 能の見どころ
(Significant Points of Noh)
Nakamori Shōzō 中森 晶三
Tokyo: Tamagawa Daigaku Shuppambu
244 p. illus.

玉川大学出版部 1976.
Asia PN2924.5/.N6N25

Orientation guide for beginners. Takes up famous pieces from the various categories of noh plays (god play, battle piece, etc.) and denotes the "points to see" and "points to listen to" of each play. The author is a noh instructor of the Kanze school.

530

Nō no rekishi 能の歴史
(History of Noh)
Kobayashi Seki 小林 責
Tokyo: Haibonsha 平凡社 1976.
144 p. illus.

Asia PN2924.5/.N6K54

The author visited and photographed relic sites of noh and compiled a booklet introducing the sites. Some of the photos are in color. Sites include Sado Island (Niigata prefecture) where Zeami was exiled, Kurokawa (Yamagata prefecture) which is famous for the provincial Kurokawa noh, Yamato (Nara prefecture), home of Yamato sarugaku, precursor of noh, etc.

531

Nō no saisei 能の再生
(Rebirth of Noh)
Nogami Toyochirō 野上 豊一郎
Tokyo: Iwanami Shoten 岩波書店 1935.
351 p.

Asia PN2924.5/.N6N6395

A compilation of 12 treatises on fundamental qualities, stage performances, ideological thoughts, etc. concerning noh. The author is the same as for the following entry, Nô no yûgen to hana. Treatises include, "Noh Realism and Stylization," "Ghost in Noh," "Noh and Japanese Ideology," "Translations of Noh Texts," etc. These treatises had been previously published between 1931 and 1934 in various publications.

- 532 Nô no yûgen to hana 能の幽玄と花
 (Artistic Beauty and Flower of Noh)
 Nogami Toyochirô 野上豊一郎
 Tokyo: Iwanami Shoten 岩波書店 1943.
 303 p. Asia PN2924.5/.N6N64

A compilation of nine treatises on basic noh principles, distinguishing features of noh plays, significance of the waki (supporting actor) role and peculiarities of noh masks. The first three treatises on yûgen (artistic beauty), hana (flower or freshness) and monomane (imitation or realism) propound Zeami's theories of noh and are the essential principles of noh art. These treatises had been published between 1936 and 1942 in various monographs and periodicals.

- 533 Nô o aisuru 能を愛する
 (To Love Noh)
 Nasu Tatsuzô 那須辰造
 Tokyo: Wan'ya Shoten わんや書店 1976.
 198 p. illus. Asia PN2924.5/.N6N38

A compilation of essays by the author, who was a scholar on French literature, concerning noh, a classic performing art that he loved.

- 534 Nô o miru hito ni 能を見る人に
 (For the Noh Viewers)
 Kuribayashi Teiichi 栗林貞一
 Osaka: Sekizenkan 積善館 1939.
 227 p. Asia PN2928.5/.N6K87

An introductory guide to noh, written simply in question-and-answer form, for the benefit of strictly amateurs. Written in 1946 immediately after World War II. Composed of three chapters. Chapter 1 is titled, "Night Before Noh Viewing" and explains the composition of noh plays, points to watch, etc. Chapter 2, titled "Day of Noh Viewing" introduces representative noh, shimai (dance), kyôgen (comic interlude) and utai (chant) pieces. Chapter 3, "Night After Noh Viewing," explains the noh playwright, masks, costumes, hand props, etc.

- 535 Nō oyobi kyōgen kō 能及狂言考
 (Studies of Noh and Kyōgen)
 Honda Yasuji 本田安次
 Tokyo: Maruoka Shuppambu 丸岡出版部 1943.
 278 p. Asia PN2924.5/.N6H65

Analytical studies of the characteristics of noh and kyōgen, including vestiges of ennen noh still existing in various parts of Japan. Studies of noh and kyōgen are contained in the first section of the book and includes essays on the "Mystery of the Mirror Room," "Birth of Waki Noh," "Appreciation of Kyōgen," etc. The second section titled, "Ennen Materials, etc." and covers ennen noh as it exists in Mt. Minobu, Nikkō, etc. and different forms of noh dances remaining in northern Japan, Ryūkyūs, etc.

- 536 Nō shōzoku sen 能装束選
 (Selection of Noh Costumes)
 Kyoto Kokuritsu Hakubutsukan 京都国立博物館
 Kyoto: Kōrinsha 光琳社 1965.
 1 v. illus. Asia FO X GT1560/.K96

A compilation of 50 large-sized photo illustrations, mainly of color, of noh costumes displayed at the special exhibition of "Noh Masks and Costumes," at the Kyoto National Museum in the fall of 1964. Explanations of the photos and an article on transitions in noh costumes are included. There is a short English explanation titled, "Noh Costume," at the end. An English "List of Places" (photos) is also appended.

- 537 Nō to kabuki 能と歌舞伎
 (Noh and Kabuki)
 Komiya Toyotaka 小宮豊隆
 Tokyo: Iwanami Shoten 岩波書店 1935.
 331 p. Asia PN2924.5/.N6K64

An analytical study of the fundamental characteristics of noh and kabuki. Noh is studied mainly through Zeami's theories dissected with teachings in Yakusha rongo (The Actors' Analects).

- 538 Nō to Komparu 能と金春
 (Noh and Komparu)
 Hirose Yoshihiro 広瀬瑞弘
 Kyoto: Hatsune Shobō 初音書房 1969
 438 p. illus. Asia PN2924.5/.N6H48

Relates the history of one of the noh schools, the Komparu school. Utilizing a wealth of historical materials, traces the 1200 years of Komparu history--began as Yamato sarugaku, flourished as a noh school under the protection of Toyotomi Hideyoshi and Tokugawa Iyasu, served as a ceremonial art for the Tokugawa Shogunage and

Survived through Meiji-Taishō periods to the present day. Since Zeami, the main noh school was Kanze but prior to that, the main form of noh was the Yamato sarugaku performed primarily by Komparu-za members at the Kasuga shrine, Kōfukuji Temple in Yamato (Nara prefecture). Therefore, the author claims that Komparu history is indispensable to the study of noh history.

539

Nō to kyōgen

能と狂言

(Noh and Kyōgen)

Kanai Kiyomitsu

Tokyo: Meiji Shoin

668 p. illus.

金井清光
明治書院

1977.

Asia PN2924.5/.N6K255

A study of the differences and similarities between noh and kyōgen. The analysis is based on the author's theory that although noh and kyōgen both originated as divine rituals (e.g., dances, songs, incantations, etc. praying for a rich crop harvest), which were performed by sarugaku actors, a difference in social stature developed. Those actors who played the roles of gods became noh performers while those who did not, became kyōgen performers. Thus, the noh performers were considered to be of a higher rank than the kyōgen performers.

540

Nō to minzoku geinō

能と民俗芸能

(Noh and Folk Performing Arts)

Miyao Shigeo

Tokyo: Enoki Shoten

216 p. illus.

宮尾しげお
松書店

1967.

Asia GV1695/.M59

Over 50 festivals, events, provincial noh kagura (Shintō music and dance), etc. throughout Japan are surveyed in an attempt to discover, within the folk performing arts, the old forms and developmental processes of noh and utai (chant). Each performing art or event is explained. Cartoon-like sketches of popular appeal are included. A few of the events introduced are Kurokawa noh (Yamagata prefecture), kōwakamai (Fukuoka prefecture), Mibu dainembutsu kyōgen (Kyoto), kumi odorī (Okinawa), etc. A study of folk performing arts as well as entertaining reading for the public.

541

Nō to nōmen no sekai

能と能面の世界

(World of Noh and Noh Masks)

Nakamura Yasuo and Kasai Sōsei

Kyoto: Tankōsha

245 p. illus.

淡交社

本文・中村保雄；写真・葛西宗誠
1977.

Asia PN2924.5/.N6N3

Intended as a beginner's guide to noh and noh masks by the author whose father had been a maker of masks. The author claims there are over 200 types of masks, if categorized in detail, but that approximately 60 constitute the standard types. In this work, noh masks used in 39 plays, associated with famous noh sites in and around Kyoto, are

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introduced. In addition to masks, photos of stage scenes and the actual sites are shown. Simple explanations of the plays are given to rouse interest of beginners. A supplementary work, with the same title, covering noh sites throughout Japan, is entered below.

- 542 Nō to utai no kōwa 能と謡の講話
(Discourse on Noh and Utai)
Amanuma Hōson (Takahiko) 天沼 飽村 [貴彦]
Tokyo: Kōgakkan 弘学館 1918. Asia PN2924.5/.N6A53
328 p.

Intended to answer various questions that beginners might have when viewing noh performances or learning to chant noh texts. Discusses the origin and historical developments of noh, comparison with kabuki, rules and principles of utai (chant) and noh, etc.

- 543 Nōyō hyakumon hyakutō 能謡百問百答
(Noh and Utai 100 Questions and 100 Answers)
Fujishiro Tsugio 藤城 継夫
Tokyo: Wan'ya Shoten わんや書店 1978. Asia PN2924.5/.N6F845
128 p. illus.

A handbook, in question-and-answer form, on noh and utai (chant). Provides simple, concise explanations, particularly on patterns set to synchronize dancing and chanting on the stage. Also, comments on general topics such as "exile of Zeami," Sagi school of kyogen," etc.

- 544 Nōyō zusetsu 能謡図説
(Illustrated Explanations of Noh Texts)
Sanari Kentarō 佐成 謙太郎
Tokyo: Meiji Shoin 明治書院 1948. Asia PL765/.S23N68
348 p. illus.

Comprised of three parts. Part 1, "Noh Diagrams," has 62 pages of color sketches of noh stage scenes, masks, costumes, hand props, etc. and serves as a reference for staging noh performances. Part 2, "General Remarks on Noh," presents an over-all view with emphasis on history. Part 3, "Detailed Comments on Noh Texts," discusses the composition of noh texts and provides references on verses quoted in the texts. It cites numerous quotes and their sources. Following the quoted verses are page numbers corresponding to those in the 6-volume Yōkyoku taikan (Comprehensive View of Noh Texts) edited by the author.

- 545 Shashin de miru nō no funsō 写真で見る能の扮装
(Photographic View of Noh Costumes)
Fujishiro Tsugio 藤城 継夫
Tokyo: Wan'ya Shoten わんや書店 1979. Asia GT1745/.J3F8
140 p. illus.

With numerous photos and drawings, explains the costumes for practically all of the noh performers, including costumes for old men, warriors, female demons, ghosts, etc. Through this handy references, noh costumes can be concretely understood.

- 546 Shin nō no furusato 新・能のふるさと
(Sites Associated with Noh, New Edition)
Ed. by Asahi Shimbunsha 朝日新聞社編
Tokyo: 1964.
252 p. illus. Asia PN2924.5/.N6A82

Through photos of sites, structures, etc. that gave birth to or are closely associated with noh plays and photos of stage scenes, well-known noh plays are explained simply as though in a travelog. Examples are: the play, Atsumori, and the scene is Sumanoura, Hyōgo prefecture; Sumidagawa (Sumida River), Tokyo; Ataka (Ataka Barrier Gate), Ataka town, Toyama prefecture, etc. An entertaining orientation guide to noh.

- 547 Shōwa no nō 昭和の能
(Noh of Shōwa Period)
Okōchi Toshiteru 大河内俊輝
Tokyo: Wan'ya Shoten わんや書店 1965.
453 p. illus. Asia PN2924.5/.N604

A compilation of the author's commentaries divided into three main sections: personalities, noh comments and miscellaneous. These commentaries had been published between 1957 and 1964. The noh comments were published in the Tokyo Shimbun and the others in periodicals. The author claims he placed personalities in the first section because he wanted a photo, at the beginning of the book, of Noguchi Kanesuke who opened his eyes to noh. Part of the noh comments are arranged chronologically but the intent is to provide an overall view of the noh world during the late 1950s and early 1960s

- 548 Shura to en: nō no shinsōbi 修羅と艶 — 能の深層美
(Shura and Sensuousness: Deep-rooted Beauty of Noh)
Baba Akiko 馬場あき子
Tokyo: Kōdansha 講談社 1977.
221 p. illus. Asia PL735/.B3

An analytical study of shura (Buddhist Realm for Dead Warriors) as represented in shuramono battle piece), the second act of a typical five-act noh drama, and en (sensuousness) as displayed in katsuramono (female wig piece), the third act, and how these seemingly contradictory facets blend to contribute to the aesthetic appreciation of noh. These are considered by the author to be fundamental virtues which made noh a profoundly moving art for over 600 years.

- 549 Tōgakuin-sama nōgaku yokō 東岳院様能楽余香
(Noh Memorabilia of Tōgakuin)
Ed. by Yonezawa Kongōkai 米沢金剛会編
Yonezawa: 1974.
3 v. illus.
- A reproduction, in three volumes, of noh documentary mementos of Tōgakuin (posthumous Buddhist name), the 6th lord of Yonezawa fief, Yamagata prefecture, Uesugi Shigesada (1720-1798). The three volumes consist of photo reproduction of documents, reprint of same in block characters, with explanatory notes added. Generations of the feudal lords of Yonezawa fief had been noted to love noh and valuable noh records had been preserved in the Uesugi family. Particularly, Tōgakuin personally cherished the Kongō school and received numerous secret records from the head of Kongō family.
- 550 Yōgi ruijū 要技類從
(Classification of Essential Skills)
Morita Kōfū 森田光風
Futsukaichi: Hiroshima-ken Hiroshima Kōfūkai 広島県広島光風会
1961
1 v. Asia PN2924.5/.N6M67
- A detailed classification of noh music, with abundant annotations and staging instructions, compiled by Morita Kōfū of the Morita school of noh fue-kata (flutists). Morita based his study and classification on old, authentic records, including secret books, records of once orally transmitted information, etc. Examples of musical skills noted are de (stage entrance), nanori-bue (self-introductory flute), yobidashi (calling out), etc. Particular attentions given to the section on hayashi-mono (instrumental music). Chapter 8 is devoted to explanations of hayashi, mai (dance), ai-kyōgen (comic interlude), etc.
- 551 Yōkyoku angya 謡曲行脚
(Walking Tour of Noh Sites)
Tawara Sashū 俵 蓑舟
Tokyo: Seibundō 誠文堂 1922.
440 p. illus.
- A guide, with explanations and photo illustrations, to famous historic sites noted in noh texts and performances. Discusses the affiliation of the sites with noh drama.
- 552 Yōkyoku Heikemonogatari kikō 謡曲・平家物語紀行
(Noh Texts and Travelog of Tales of Heike)
Shirasu Masako 白洲 正子
Tokyo: Heibonsha 平凡社 1973.
2 v. illus. Asia PL724/.S55

Written with the intent to reveal the close affinity between Heike monogatari (Tales of Heike) and noh texts. Avoiding a scholarly approach, the author presents her explanations in the form of a travelog, in two volumes, with ample photo illustrations (both color and black-and-white) of famous sites noted in the texts. The author points out that over 40 or practically all of the shuramono (battle piece) of noh are based on Tales of Heike and that most of the shuramono were written by Zeami, who also composed katsuramono (female wig piece) from Tales of Heike. At the beginning of each volume, there are comparisons between noh plays and sections of the Tales of Heike and at the end, there is a chapter called "Course Guide," giving street and transportation directions to the historic sites discussed.

- 553 Yōkyoku kyōgen 謡曲・狂言
(Noh Drama and Classical Comedy)
Ed. by Nishio Minoru 西尾実編
Tokyo: Sanseidō 三省堂 1961.
845 p. illus. Asia PL735/.N58
- Detailed studies in noh drama and kyōgen (classical comedy) to show the extent of research already accomplished and to delineate the remaining tasks for future research. Divided into noh and kyōgen sections, and for each the study begins with a survey of significant research materials available on the subject, then proceeds to scrutiny of reproduced research documents and their interpretations, and concludes with annotated bibliographies and pertinent miscellaneous materials. For the noh study, Zeami's writings are used while for kyōgen study, Warambegusa of Ōkura Toraakira (1597-1662) is researched.
- 554 Yōkyoku kyōgen kandensho 謡曲・狂言・花伝書
(Noh Texts, Classical Comedy and Kadensho)
Ed. by Koyama Hiroshi 小山弘志編
Tokyo: Kadokawa Shoten 1958.
454 p. illus. (Nihon koten kanshō kōza, 15 日本古典鑑賞講座, 15)
Asia PL753/.N56/v.15
- Comprised of two main parts: evaluation of texts and "Window." The first part is subdivided into noh texts, in which five plays are analyzed, kyōgen (classical comedy), in which six plays are taken up, and the Kadensho (Basic Noh Principles), in which the author comments on Zeami's noh theories. The second part, "Window," discusses the origin of noh and kyōgen, background of Kannami and Zeami, Warambegusa and its author, Ōkura Toraakira (1597-1662), comparisons of noh and kyōgen with kabuki, etc.
- 555 Yūgen ron 幽玄論
(Yūgen Theory)
Nose Asaji 能勢朝次
Tokyo: Kawade Shobō 河出書房 1944.
298 p. illus. Asia PL708/.N68

A study of the concept of yūgen (artistic beauty) from the standpoints of waka poetry, linked verses and noh drama. Preceding the analytical comments, there is a general discussion of yūgen, its origin and evaluation, significance as an artistic concept during the Middle Ages, etc. In the noh field, Zeami's theory of yūgen, development of yūgen beauty in plays, Komparu Zenchiku's theory of yūgen, etc. are taken up.

- 556 Zoku nō no omote 続・能の面
(Noh Masks, Supplement)
Suzuki Keiun 鈴木慶雲
Tokyo: Wan'ya Shoten わんや書店 1978.
122 p. illus. Asia NB1310/.S9

Consists of two parts. In the first part, the author, who is a maker of noh masks, explains the various types of masks, special features that are worth noting, art of making masks, etc. Photos and diagrams are used extensively. In the second part, 10 Hōshō school masks, designated as Important Cultural Properties, are shown and described in detail. This booklet serves as a reference which provides concrete information on noh masks.

- 557 Zoku nō to nōmen no sekai 続・能と能面の世界
(World of Noh and Noh Masks, Supplement)
Nakamura Yasuo and Watanabe Kiyoji 本文・中村保雄；写真 浜辺喜代治
Kyoto: Tankosha 1977.
236 p. illus. Asia PN2924.5/.N6N3/supple

A supplement to the above-listed work by the same title, Nō to nōmen no sekai. In the previous book, only noh sites in Kyoto and vicinity were shown but in this work, 34 plays, associated with famous noh sites throughout Japan, were chosen. Selections were based on the types of masks the author wanted to present. As previously, photos of masks, stage scenes and actual sites of noh plays are given, together with simple explanations of the plays. In addition, this work contains, as appendices, annotated charts of basic noh plays and masks, and an illustrated explanation of a noh stage.

NOH WRITERS AND PERFORMERS

- 558 Dōgen to Zeami: chūseiteki na mono no genryū o motomete 道元と
世阿弥 — 中世的なものの源流を求めて
(Dōgen and Zeami: Seeking the Fountainhead of Middle Ages)
Nishio Minoru 西尾実
Tokyo: Iwanami Shoten 岩波書店 1966.
310 p. Asia PL1473/.D6N58

A compilation of 19 treatises, published between April 1950 and December 1965, on Dōgen (1200-1253), founder of Buddhist Sōtō sect, and Zeami Motokiyo (1363-1443), who firmly established noh as an art form. The author tries to trace and evaluate the contributions of Dōgen and his religious thoughts to the art and literary forms of the Middle Ages. He also describes and appraises Zeami's noh theories and their impact on the literature of his period.

- 559 Fūshi kaden 風姿花伝
(Basic Noh Principles)
Zeami 世阿弥 Ed. by Nogami Toyochirō and Nishio Minoru
野上豊一郎, 西尾実校訂
Tokyo: Iwanami Shoten 岩波書店 1958.
125 p. Asia PL792/.S4K3/1958

Consists of seven articles, written by Zeami Motokiyo (1363-1443), to preserve the secrets of the noh art developed by the Kanze school. Zeami's books were written with the aim of passing on what he has learned from his father, Kannami Kiyotsugu (1333-1384), to posterity. The third article, Mondō jōjō (Questions/Answers on Noh Principles) was written in 1400; the fifth, Ōgi (Noh Basics) in 1402; and the seventh, Beaishi kuden (Supplemental Verbal Teachings) in 1418. Contains explanatory footnotes and to facilitate comprehension, hiragana readings, punctuation marks, etc. are given. An index of words and phrases is appended.

- 560 Fūshi kaden zenshaku 風姿華伝全釈
(Basic Noh Principles, with Annotations)
Zeami 世阿弥 Ichimura Hiroshi 市村宏
Tokyo: Tōhō Shobō 東宝書房 1958.
227 p. Asia PL792/S4/1958

Zeami's work, Fūshi kaden (Basic Noh Principles), with definitions of words and phrases, interpretative explanations of text and supplemental comments on historical circumstances of the period. Delves into details of each of the seven articles. Articles not cited in the preceding work include the first, Menrai keikōjō (Age and Training); second, Monomanejō (Imitation); fourth, Shingi (Historical Development of Sarugaku); and sixth, Kashū (Flower Learning). Also included are parts of Zeami's Kakyō (Flower Mirror), and general comments on noh, including its historical development, play composition and performances, noh texts and noh kyōgen (comic interludes).

NOH WRITERS AND PERFORMERS

- 561 Gai no michi hito no michi 芸の道・人の道
 (Way of Art, Way of Life)
 Kondō Kensō 近藤 乾三
 Tokyo: Jiyū Gendaisha 自由現代社 1977.
 245 p. Asia PN2928/.K65A29
- The author, Kondō Kensō (1890-), a shite actor (protagonist) of the Hōshō school and a designated (human national treasure), talks about his noh performances and recollects his mentor, Hōshō Kurō (1837-1917). Performances discussed include Kagekiyo, Kiyotsune, Shunkan, etc. Appended are a collection of his haiku poems and life chronology.
- 562 Hana to yūgen no sekai: Zeami 花と幽玄の世界 — 世阿弥
 (World of Flower and Artistic Beauty: Zeami)
 Shirasu Masako 白州 正子
 Tokyo: Hōbunkan 宝文館 1964.
 194 p. illus. Asia PL792/.34Z882
- Takes up the essential qualities of noh performance techniques as pointed out by Zeami (1363-1443) in his writings. Comments on the qualities that bring out the true characteristics of noh art. Performing qualities discussed include hana (flower or freshness), yūgen (artistic beauty), monomane (imitation or realism), jo-ha-kyū principle (introductory, developmental and climatic stages), etc.
- 563 Hiromichi bōoku 博通望憶
 (Recollections of Hiromichi)
 Katayama Aiko (Inoue Yachiyo) 片山 愛子 [井上八千代]
 Kyoto: Katayama-ka 片山家 1964.
 101 p. illus. Asia PN2928/.K3I56
- In memory of Katayama Hiromichi (1907-1963), a noted performer of the Kanze school, his family published a private edition dedicated to recollections of his life and stage performances. Includes many photographs, a biographical account and a chronology of his stage appearances.
- 564 Kakyō, utai, hidenshō 花鏡 謡 秘伝鈔
 (Flower Mirror, Uta Secret Records)
 Zeami [世阿弥] Ed. by Waseda Daigaku Engeki Hakubutsukan
 早稲田大学演劇博物館編
 Tokyo: Asuka Shobō 飛鳥書房 1975.
 393 p. (Engeki shiryō senshō, 1 演劇資料選書1)
 Asia PN2924.5/.N68418/1975

NOH WRITERS AND PERFORMERS

Reproductions of two of noh writings by Zeami Motokiyo (1363-1443). Kakyō (Flower Mirror) and Utai hidensho (Utai Secret Records) are first shown as photo reproductions in calligraphy and then as reprints in block characters. Brief explanatory notes are given in headnotes and bibliographic notations are given at the end of the book. There are no interpretative comments on either work. The original manuscripts were formerly in the Yasuda Collection and are now deposited in the Waseda University Drama Museum.

565

Kanesuke geidan 兼資芸談
(Art Talks of Kanesuke)
Moguchi Kanesuke 野口兼資
Tokyo: Wan'ya Shoten 万人屋書店 1953.
206 p. Asia PN2924.5/.N6M63

The author, Moguchi Kanesuke (1879-1953), who had performed the role of shite (main actor) as a past master of the Hōshō school, talks about his art. Touches upon such subjects as artistry in noh performances, Ranks of roles and proper attitudes to maintain when performing them, hints on how to learn noh chants, music and dance patterns, etc.

566

Kannami to Zeami 観阿弥と世阿弥
(Kannami and Zeami)
Toida Michisō 戸井田道三
Tokyo: Iwanami Shoten 岩波書店 1969.
205 p. Asia PN2928/.K3T6

A comprehensive, subjective study of the two great originators of noh drama, Kannami (1333-1386) and his son, Zeami (1363-1443). The author analyzes the living pattern, the respective role in noh history and the writings and actions of each. He tries to explain their similarities and differences in the light of the turbulent historical circumstances surrounding Nambokuchō (Period of Northern and Southern Dynasties) which affected their lives.

567

Kita Roppeta 喜多六平多
(Kita Roppeta)
Osada Gokyō 長田午狂
Tokyo: Beiju Kinen Shuppan Kita Roppeta Hakkōjo 米寿記念
出版「喜多六平多発行所」1962.
103 p. illus. Asia FO PN2928/.K55682

Published to celebrate the beiju (88th birthday) of Kita Roppeta (1874-1971), the 14th head of the Kita school of noh drama. Comprised mainly of photographs of his stage appearances and life activities. Also includes his recollections and art talks. A chronology of his performances and accomplishments is appended. Refer to Roppeta geidan (Art Talks of Roppeta) cited below.

NOH WRITERS AND PERFORMERS

- 568 Kōchū Kakyō 校注花鏡 附 至花道 九位
(Flower Mirror with Appendices)
Zeami 〔世阿弥〕 Ed. by Kawase Kazuma 川瀬一馬校注
Tokyo: Wan'ya Shoten わんや書店 1953.
86 p. Asia PL792/.S4K38
- Reproduction, in block characters with hiragana readings of Zeami's Kakyō (Flower Mirror), Shikadō (Flower Passway) and Kyūi shūdō no shidai (Nine Fold Learning Steps). Explanatory remarks are presented in the headnotes and interpretative comments on each work are given in the introduction. Whereas Fūshi kaden (Basic Noh Principles) contained Kannami's ideas, Kakyō represents Zeami's own overall views regarding noh performances.
- 569 Kōchū nōsakusho 校注能作書 曲附次第・遊楽習道風見・習道書
(Noh Playwriting)
Zeami 〔世阿弥〕 Ed. by Kawase Kazuma 川瀬一馬校注
Tokyo: Wan'ya Shoten わんや書店 1965.
75 p. Asia PL792/.S4A6
- Reproductions, in block characters with hiragana readings, of Zeami's Nōsakusho (Noh Playwriting), Kyōkuzuke shidai (Tuning Steps), Yūgaku shūdō fūken (Noh Philosophical Outlook) and Shūdōsho (Directions to Noh Participants). Explanatory comments are given in the headnotes and annotative remarks on each work are noted in the introduction. Nōsakusho reveals that Zeami further refined the concept of yūgen (artistic beauty), first advocated by Kannami as a noh art form. Shūdōsho points out the importance of the entire cast to act in unison to assist the shite (protagonist) in putting on a splendid performance.
- 570 Kōchū Zeami jūrokubushū 校註世阿弥十六部集
(Annotated Collection of Zeami's Sixteen Books)
Zeami 〔世阿弥〕 Ed. by Nonomura Kaizō 野々村戒三編
Tokyo: Shun'yōdō 春陽堂 1926.
344 p. Asia PL792/.S4A16/1926
- Of Zeami's writings, this work is an annotated collection of reprints of sixteen books believed to have been copied during the early Edo period. Includes simple headnotes. Considered to be primary source material on study of noh.
- 571 Kōhon yoza yakusha mokuroku 校本四座役者目録 一改訂増補
(Directory of Performers of Four Theaters)
Kanze Motonobu 〔観世元信〕 Ed. by Tanaka Mitsuru
田中充編
Tokyo: Wan'ya Shoten わんや書店 1975.
348 p. illus. (Nōgaku shiryō, 6) 能楽史料, 6)
Asia Ref. PN2924.5/.N6K64

NOH WRITERS AND PERFORMERS

A directory of performers of the four Yamato Sarugaku Noh theaters, mainly, Yūki theater (Kanze school), Tobi (Hōshō), Emmani (Komparu) and Sakato (Kongō). Contains brief biographies and anecdotes. Covers the Keichō to early Edo period (1596 to early 17th century). As a biographical dictionary, constitutes a significant document for research on noh history. Reproduction of the work, authored in 1646, by Kanze Shoemon Motonobu.

- 572 Komparu kodensho shūsei 金春古傳書集成
 (Collection of Ancient Writings Transmitted in Komparu Family)
 Ed. by Omote Akira and Ito Masayoshi 表章 伊藤正義
 Tokyo: Wan'ya Shoten わんや書店 1969.
 712 p. illus. Asia PL675/K65
- Reproductions, in block printing, of ancient writings transmitted for generations in the Komparu family. Consists of approximately 45 items written by members of the Komparu family or theater. Writings are divided into four main divisions: Komparu Zenchiku (1405-1470?), Komparu Zempo (1454-?), Komparu theater and Komparu-related historical materials. Definitions and explanations of words and terms in the texts are given in headnotes. An introductory section provides the historical background of the writings and their transmittal, brief biographies of prominent family and theater figures, etc. The appendices contain genealogical charts, reproductions of signatures, chronology of the Komparu theater developments, etc. Includes detailed indexes by personalities, plays, words, phrases, etc. Of reference value to researchers.

- 573 Nōgakuron kenkyū 能楽論研究
 (Study of Noh Theories)
 Konishi Jin'ichi 小西 甚一
 Tokyo: Hanawa Shobō 端書房 1961.
 324 p. illus. Asia PN2924.5/.N6K65
- Interprets and comments on the theories of noh drama and performances expounded in the writings of Zeami (1363-1443) and his son-in-law, Komparu Zenchiku (1405-1470?). There are reportedly 21 recognized works by Zeami, including the famous Fūshi kaden, Shikadō, Kakyō, etc. Zenchiku is also credited with 21 works. Because of his close relations, Zenchiku followed in the footsteps of Zeami, inheriting the style of yūgen (artistic beauty) and monomane (imitation), and also showed special talents in theoretical studies and writings.

- 574 Nō no keisei to Zeami: chūsei bunka no shūhen 能の形成と
 世阿弥 — 中世文化の周辺
 (Zeami and Formation of Noh: Cultural Situation of the Middle Ages)
 Gotō Hajime 後藤 淑
 Tokyo: Mokujisha 木耳社 1966.
 299 p. illus. Asia PN2924.5/.N6G68

NOH WRITERS AND PERFORMERS

Searches for indications of popular, public appeal of noh during the Kamakura (1192-1333) and Muromachi (1393-1573) periods. Examines its precursors, sarugaku and dengaku, for their contributions to development of noh. The latter half of the book is devoted to the study of Zeami, his life and artistry as noh performer and theorist.

- 575 **Nô shashin no geijutsu** 能・捨心の芸術
 (Noh, the Art of Self-Abandonment)
 Sakurama Michio 桜間道雄
 Tokyo: Asahi Shimbunsha 朝日新聞社 1972.
 335 p. illus. Asia PN2924.5/.N6S26
- Autobiographical account, recollections and art talks of the author, Sakurama Michio, who is a noh performer of the Komparu school. Relates that the highest stage of the art is reached when the performer discards his self-interests. Not a question of technical skill, artistic perfection is attained when the performer can dance and sing in a state of complete self-abandonment.
- 576 **Nô to kyôgen no sekai: taidan gonin no ningen kokuhô ni kiku**
 能と狂言の世界 — 対談 五人の人間国宝にきく
 (The World of Noh and Kyôgen: Interviews with Five "Living National Treasures")
 Ed. by Yokomichi Mario 横道万里雄 編
 Tokyo: Heibonsha 平凡社 1972.
 296 p. illus. Asia PN2924.5/.N6Y6
- A compilation of interviews with five famous, elderly performers (considered by the Government as "Living National Treasures") of noh and kyôgen. The five interviewees are: Kondô Kenzô (shite or protagonist of Hôshô school); Kô Yoshimitsu (small hand drum artist, head of Kô school); Kakimoto Toyôji (large hand drum artist of Komparu school); Nomura Manzô (kyôgen performer of Izumi school); and Matsumoto Kenzô (waki or supporting actor of Hôshô school). Interviews touch on subjects of interest to posterity, such as their training, performances, theatrical experiences, etc.
- 577 **Nôyô shinkô: Zeami ni terasu** 能謡新考 — 世阿弥に照らす
 (New Thoughts on Noh: Focus on Zeami)
 Kôzai Tsutomu 香西精
 Tokyo: Hinoki Shoten 桧書店 1972.
 426 p. illus. Asia FL792/.S4274
- A compilation of over 50 research treatises and magazine articles on noh written by the author over a period of 35 years. Basically, the work can be divided into a study of Zeami and an analysis of his works. The book contains the following five main sections: Zeami's views on noh; analysis of playwrights and their works; study of Zeami's plays; round-table discussion on Zeami's noh; and relationship between noh and tea ceremony, calligraphy and zen meditations.

NOH WRITERS AND PERFORMERS

- 578 **Rangaronshū nōgakuronshū haironshū** 連歌論集, 能楽論集, 俳論集
 (Collections of Theoretical Commentaries on Linked Verses, Noh and Haiku Poetry)
 Ed. by Ichiji Tetsuo, Omote Akira and Kuriyama Riichi 伊地知
 鉄男, 表章, 栗山理一 校注・訳
 Tokyo: Shōgakkan 小学館 1973.
 619 p. (Nihon koten bungaku zenshū, 51 日本古典文学全集, 51)
 Asia PL753/.N57/v.51

Consists of three sections, two on poetry and one on noh. The noh section includes five representative works by Zeami (1363-1443): Fūshi kaden (Basic Noh Principles), Kakyō (Flower Mirror), Shikadō (Flower Pathway), Sandō (Three Paths) and Shugyoku tokuka (Flower Acquisition). Annotations, explanatory headnotes and conversational style of the text accompany each article.

- 579 **Rinchū kenmonshū** 隣忠見聞集
 (Compilation of Observations and Experiences of Rinchu)
 Tokuda Chikatada (Rinchū) 徳田隣忠
 Ed. by Sakamoto Setchō 坂本雪鳥 編
 Tokyo: Wan'ya Shoten わんや書店 1972.
 143 p. (Nōgaku shiryō, 2 能楽史料, 2)
 Asia PN2924.5/.N6T644

An inside story of observations and episodes of Tokuda Chikatada (1679-1760?), a noh performer who was once under the patronage of the Kishū clan. Chikatada's account covers the various noh schools during the mid-Edo period when noh was at the height of its popularity.

- 580 **Roppeita geidan** 六平太芸談
 (Art Talks by Kita Roppeita)
 Kita Roppeita 喜多六平太
 Tokyo: Kōfūsha 光風社 1965.
 317 p. illus. Asia PN2924.5/.N6K5

A collection of observations and commentaries by Kita Roppeita XIV (1874-), head of the Kita school of noh drama. The collection consists primarily of his talks on noh roles and performances but also includes criticisms on training and practices and recollections of his famous predecessors.

- 581 **Shinsaku nō engi** 新作能縁起
 (Beginnings of New Noh Plays)
 Toki Zennaro 土岐善麿
 Tokyo: Kōfūsha 光風社 1976.
 248 p. illus. Asia PN2924.5/.N6T625

NOH WRITERS AND PERFORMERS

A compilation of 12 new noh plays by the poet, Toki Zennaro (1885-). Plays include Yumedono, Shinran, Apostle Paul, etc. For each play, sources and explanations are given. Additionally, performance dates and places, drama reviews and commentaries by the playwright himself are included. First performances were given mainly by Kita Minoru (1900-), protagonist of Kita school of noh drama.

- 582 Tōchū Zeami nijūsambushū 頭注世阿弥二十三部集
(Zeami's Twenty-three Works with Headnotes)
Zeami 〔世阿弥〕 Ed. by Kawase Kazuma 川瀬一馬校訂
Tokyo: Nōgakusha 能楽社 1945.
364 p. Asia PL792/.94/1945

Revised and edited reprints of 23 Zeami's works. Headnotes are included. At the beginning of the book, annotations of various works, life and chronology of Zeami, etc. are presented. Indexes of personalities, plays and phrases are given at the end. One of the indispensable basic sources for study of Zeami's writings.

- 583 Toyotaka nikki 豊高日記
(Toyotaka Diary)
Fujita Toyotaka 〔藤田豊高〕 Ed. by Sakamoto Setchō (Saburō)
坂元雪鳥 〔三郎〕編
Tokyo: Wan'ya Shoten 1972.
171 p. (Nōgaku shiryō, 3 能楽史料, 3)
Asia PN2924.5/.N6F84

A chronological record spanning 58 years between Genroku and Hōreki periods (1688-1763), of the training undergone by Fujita Toyotaka (1686?-1776), deuteragonist of the Shuntō (waki-kata school of noh drama).

- 584 Utaï rokujūnen: Shisetsu oboegaki うたい六十年—紫雪おぼえ之書
(Sixty Years of Noh Chanting: Memorandum of Shisetsu)
Fujinami Shisetsu 藤波紫雪
Tokyo: Hinoki Shoten 1977.
301 p. illus. Asia ML420/.F892A3/1977

Art talks and recollections of the author, Fujinami Shisetsu (1897-), who spent his entire lifetime as a noh chorus chanter of the Kanze school. The book was written on the auspicious occasion of his 77th birthday and golden wedding anniversary.

- 585 Yōkyoku sakusha no kenkyū 謡曲作者の研究
(Studies of Noh writers)
Kobayashi Shizuo 小林 静雄
Tokyo: Maruoka Shuppansha 丸岡出版社 1942.
294 p. Asia PN2924.5/.N6K62

NOH WRITERS AND PERFORMERS

Biographical compilations and research analysis of the works and styles of the following eight noh writers: Kannami, Zeami, Komparu Zenchiku, Komparu Zempō, Kanze Nobumitsu, Kanze Nagatoshi, Miyamasu and Takeda Josei. A scholarly and evaluative study presenting basic source materials on noh writers.

- 586 Zeami 世阿弥
Kobayashi Shizuo 小林 静雄
Tokyo: Hinoki Shoten 松書店 1943.
252 p. Asia FL792/.S4Z75

A research treatise on Zeami. Divided into two sections, with the first covering the character and art theories of Zeami and the second, the accomplishment of Zeami.

- 587 Zeami 世阿弥
Sakaguchi Genshō 阪口 玄章
Tokyo: Seigodō 青悟堂 1942.
256 p. Asia FL792/.S4Z88

Written with the intent to describe a noh text and to depict the significant values of Zeami. Comprised of two chapters: "Zeami and His Times," and "Zeami and His Works."

- 588 Zeami 世阿弥
Takigawa Shun 滝川 駿
Tokyo: Daigaku Shobō 大学書房 1961.
249 p. Asia FL839/.A58384

A biography of Zeami who was considered a genius of the noh arts. Faithfully pursuing historical materials, the account tries to picture Zeami within the context of the historical and social circumstances of his times. Patterned after the performance sequences of noh drama, Zeami's life is divided and portrayed according to the jo-ha-kyū (introduction, development and climax) principle.

- 589 Zeami 世阿弥
Yamazaki Masakazu 山崎 正和
Tokyo: Kawade Shobō 河出書房 1964.
200 p. illus. Asia FL865/.A45Z4

NOH WRITER AND PERFORMER

Contains two dramatic plays, Zeami and Karuta no shiro. Yamazaki Masakazu (1934-), who is a playwright and drama critic, won fame when Zeami was first performed at the Haiyūza theater in September 1963.

- 590 Zeami 世阿弥
Ed. by Yamazaki Masakazu 山崎正和編
Tokyo: Chūō Kōronsha 中央公論社 1969.
478 p. illus. (Nihon no meicho, 10) 日本の名著, 10)
Asia PN2924.5/.N6S42
- A collection of Zeami's noh theories including Fūshi kaden (Basic Noh Principles), Kakyō (Flower Mirror), etc. In this work, the original texts are translated into conversation form to facilitate reading. For beginners, an orientation article titled, "Invitation to Noh," is included at the end.
- 591 Zeami Bashō Bakin 世阿弥・芭蕉・馬琴
(Zeami, Bashō, Bakin)
Furukawa Hisashi 古川久
Tokyo: Fukumura Shuppan 福村出版 1967.
233 p. Asia PL715/.F87
- A collection of treatises on the three writers mentioned in the title. There is no theme running through the collection.
- 592 Zeami geijutsu ronshū 世阿弥芸術論集
(Compilation of Zeami's Art Theories)
Zeami [世阿弥] Ed. by Tanaka Yū 田中裕 校注
Tokyo: Shinchōsha 新潮社 1976.
306 p. Asia PN2924.5/.N6S426
- A compilation of five representative writings transmitted by Zeami. Contains marginal notes and headnotes.
- 593 Zeami: hana to yūgen no sekai 世阿弥 — 花と幽玄の世界
(Zeami: World of Flower and Artistic Beauty)
Shirasu Masako 白州正子
Tokyo: Hōbunkan 宝文館 1970.
194 p. Asia PL792/.S4Z885
- An exact replica of the aforementioned 1964 edition, titled "Hana to yūgen no sekai: Zeami" (World of Flower and Artistic Beauty: Zeami).

NOH WRITERS AND PERFORMERS

- 594 Zeami jihitsu denshoshū 世阿弥自筆伝書集
(Collection of Zeami's Autographic Works)
Zeami 〔世阿弥〕 Ed. by Kawase Kazuma 川瀬一馬編
Tokyo: Wan'ya Shoten わんや書店 1943.
265 p. Asia FL792/.84A6
- A collection of reprints, with explanations, of Zeami's works deposited in the Hozanji Temple, Mt. Ikoma, Nara prefecture.
- 595 Zeami jūrokubushū 世阿弥十六部集
(Zeami's Sixteen Books)
Zeami 〔世阿弥〕 Ed. by Konishi Jin'ichi 小西甚一編
Tokyo: Kawade Shobō 河出書房 1955.
201 p. (Gendaigo yaku Nihon koten bungaku zenshū 現代語訳
日本古典文学全集)
- A prose version of Zeami's sixteen books. Explanatory comments on Zeami's noh theories are appended. The distinguishing feature of this work is the effort to avoid technical terminology and to use simple language throughout, both in the conversational version of the text and annotations.
- 596 Zeami jūrokubushū hyōshaku 世阿弥十六部集評釈
(Zeami's Sixteen Books with Detailed Annotations)
Zeami 〔世阿弥〕 Ed. by Nose Asaji 能勢朝次編
Tokyo: Iwanami Shoten 岩波書店 1963-1964.
2 v. Asia FL792/.84/1963
- Easy-to-read reprints of nearly all of Zeami's works. The various texts have translations to conversational style, glossaries of terms and critical comments. Primary source materials on noh drama and one of the indispensable basic references for study of Zeami's writings.
- 597 Zeami kenkyū 世阿弥研究
(Study of Zeami)
Nishi Kazuyoshi 西 一 様
Tokyo: Sarubia Shuppan さるびあ出版 1967.
234 p. Asia FL792/.84Z78
- Divided into two sections. The first section consists of five research treatises on Zeami published by the author in periodicals during the 5-year period between May 1960 and June 1965. The second section is made up of annotated research books on Zeami and general index of documents, and includes a collection of monographs, periodicals, newspaper articles, pamphlets, etc. published between 1898 and 1965. Arranged chronologically. Index is useful as reference for research materials on Zeami.

NOH WRITERS AND PERFORMERS

- 598 Zeami Motokiyo 世阿弥元清
 (Zeami Motokiyo)
 Nogami Toyochirō 野上豊一郎
 Tokyo: Sōgensha 創元社 1938.
 249 p. Asia PN2924.5/.N6N6394

A book on the life, thoughts, noh theories, etc. of Zeami Motokiyo.

- 599 Zeami no nōgeiron 世阿弥の能芸論
 (Zeami's Theories on Noh)
 Nishio Minoru 西尾実
 Tokyo: Iwanami Shoten 岩波書店 1969.
 504 p. Asia FL792/.S4Z79

A collection of treatises by an author who published over 80 research items on Zeami between 1919 and 1968. A chronological listing of the publications is appended. This work is comprised of three divisions. The first is the author's general summation of his Zeami research titled, "The Personage and Artistry of Zeami." The second division contains 13 treatises published in early Shōwa period, and the third includes seven recent articles.

- 600 Zeami shinkō 世阿弥新考
 (New Thoughts on Zeami)
 Kōsai Tsutomu 香西精
 Tokyo: Wan'ya Shoten わんや書店 1967.
 345 p. illus. Asia PL792/.S4Z76

The author's personal interpretations which run counter to the hitherto-held, commonly-accepted views regarding Zeami. A compilation of articles published in the periodicals, Bungaku and Hōshō.

- 601 Zeami to nō no kokoro 世阿弥と能の心
 (Zeami and the Spirit of Noh)
 Shinkai Nagafusa 新開長英
 Tokyo: Hinoki Shoten 桧書店 1978.
 231 p. Asia PN2924.5/.N6S48

Discusses the influences of philosophy and religion on the artistry of Zeami. Immersing himself in Zen Buddhism, Zeami cultivated deep and profound spiritual experiences out of which he developed and refined his significant concepts of yūgen (artistic beauty), hana (flower or freshness), kurai (art levels), etc.

NOH WRITERS AND PERFORMERS

- 602 Zeami to nō no tankyū 世阿弥と能の探究
 (Zeami and Probe into Noh)
 Matsuda Tamotsu 松田 存
 Tokyo: Shin Dokushosha 新読書社 1972.
 243 p. illus. Asia PN2924.5/.N6M38
- Divided into two sections. The first is "During the Formation of Noh Drama" and the second, "Outlook of Plays." The first section considers Zeami's art theories using his writings, Fūshi kaden (Basic Noh Principles) and Kakyō (Flower Mirror) as the basis. The second consists of reproductions of 15 short articles on plays which had been published in noh magazines, such Kanze, Komparu, etc. Appended is a chart conceived by the author presenting historical and background data on 250 noh plays presently being performed. New plays written after Meiji period are excluded from the chart.
- 603 Zeami to Rikyū: nōgaku to sadō 世阿弥と利久 — 能楽と茶道
 (Zeami and Rikyū: Noh and Tea Ceremony)
 Kuwata Tadachika 桑田 忠親
 Tokyo: Shibundō 至文堂 1956.
 204 p. Asia PL792/.S4K78
- Zeami (1363-1443) established noh as a way of art while Rikyū (1521-1591) established tea ceremony as a cultural form. Although both lived during different ages and cultural periods, with Zeami during the Kitayama and Rikyū during the Azuchi-Momoyama, they had much in common. This work portrays the lives, characters and cultural accomplishments of both.

NOH TEXTS AND SCRIPTS

604

Hōshōryū yōkyoku shōhon fushi atsukai: Taishō kaihan
 宝生流謡曲正本節扱α - 大正改版 -
 (Hōshō School Noh Text Musical Annotations)
 Tokyo: Wan'ya Shoten 丸んや書店 1921.
 42 p. Asia PL735/.H68

Explains the basic types of fushi (tune or intonation) used in the Hōshō school of noh chanting or singing. Gives instructions on how to chant or sing the basic fushi. Explains the various musical symbols used in the texts.

605

Hōshō shōhon: Shōwa-ban 宝生正本 - 昭和版 -
 (Hōshō Original Texts: Shōwa Edition)
 Hōshō Shigehide 宝生重英
 Tokyo: Wan'ya Shoten 丸んや書店 1928.
 37 v.

A collection, in 37 volumes, of Hōshō school noh texts of approximately 185 plays. Texts are reprinted, in calligraphy on rice paper, with stage directions for performers, instructions on mai (dance) and musical notations and symbols for utai (chant or song). The plays, performers' roles, mai and utai directions, etc. are explained in the Hōshō shōhon Shōwa-ban kaisetsu (Hōshō Original Texts: Shōwa Edition Explanations). Preceding the text of each of the five plays in a volume are the synopsis and the required costumes and stage properties. Plays are generally arranged in each volume as in an actual noh program.

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Hōshō shōhon Shōwa-ban kaisetsu 宝生正本昭和版解説
 (Hōshō Original Texts: Shōwa Edition Explanations)
 Ejima Ihei 江島伊兵衛
 Tokyo: Wan'ya Shoten 丸んや書店 1931.
 3 v.

Presents explanations, in 3 volumes, of the Hōshō noh texts in the 37-volume edition described above. Vol. 1 discusses structural composition of plays and arrangement of the 5 plays in each volume, roles and ranks of performers, descriptions of and instructions on mai (dance) and explanations of the musical notations on utai (chant or song) in the texts. Discusses Vol. 1 of the 37-volume series, as an example in play arrangement conforming to an actual noh program. Begins with Takasago (Takasago Pine Tree), waki or kami noh (God play); followed by Tamura, shura noh (battle piece); Yuya, katsura noh (female-wig piece); Hanjo, kyōjo mono (mad woman piece); and ends with Ukai (Cormorant Fisherman), kiri noh (concluding, superhuman piece). Vols. 2 and 3 are mainly devoted to explanations of musical symbols for utai in the original texts.

NOH TEXTS AND SCRIPTS

- 607 Hyōshi seikai 拍子精解 - 新訂版 -
 (Analytical Descriptions of Musical Rhythm)
 Miyake Kōichi 三宅 航一
 Tokyo: Shūeisha 秀英社 1977.
 281 p. Asia PN2924.5/.U8M58

A musical analysis of noh texts which serve as the musical scores of utai (chant or song). Explains that utai is made up of the two elements of fushi (melody or intonation) and ma (rhythm) and that hyōshi is essentially the rhythmical pattern of utai. Musical symbols such as dots, lines, numerals, etc. are used to specify the rhythmical pattern.

- 608 Kaichū yōkyoku zenshū 解註謡曲全集
 (Complete Works of Noh Texts with Explanatory Notes)
 Nogami Toyochirō 野上 豊一郎
 Tokyo: Chūō Kōronsha 中央公論社 1935-1936.
 6 v. illus. Asia PL765/.N64

A collection, in six volumes, of the 238 noh plays being performed at the time of publication (1935-1936). Plays are divided into the five fundamental types: waki nō mono (first play), shura mono (second), katsura mono (third), zatsu mono (fourth) and kiri nō mono (fifth and last). Plays are performed by the six noh schools of Kanze, Hōshō, Komparu, Kongō, Kita and Umewaka. Of the total of 238 plays, 130 pieces were being performed by two or more schools. Each play is preceded by explanatory notes on type, playwright, synopsis, principal and supporting roles, etc. Texts have stage directions and serve as stage scripts. Footnotes have also been added.

- 609 Kōchū yōkyoku sōsho 校註謡曲叢書
 (Collection of Edited and Annotated Noh Texts)
 Ed. by Haga Yaichi and Sasaki Nobutsuna 芳賀 矢一
 佐々木信綱 編
 Tokyo: Hakubunkan 博文館 1914.
 2 v. Asia PL765/.H33

A collection, in three volumes (Note: Asia Collection, University of Hawaii has only Vols. 1 and 2), of edited noh texts with headnote annotations. Texts are intended for reading pleasure and not for staging performances. Plays are arranged in Japanese syllabic order and Vols. 1 and 2 contain 357 plays. Plays not currently performed are also included. Vol. 1 contains the ceremonial, introductory play, Okina (Old Man), composed of three dances, one of which is Sambasō (Three Peasants) of kyōgen repertoire.

- 610 Kōyama Bunkobon no kenkyū: utaibon no bu 鴻山文庫本の研究 - 謡本の部 -
 (Research on the Koyama Collection: Section on Noh Texts)
 Omote Akira 表 章
 Tokyo: Wan'ya Shoten わんや書店 1965.
 902 p. illus. Asia PL735/.645

NOH TEXTS AND SCRIPTS

A bibliographic compilation of noh texts, spanning 400 years from Eishō (1504-1520) to Taishō (1912-1926). Contains entries of 1,500 titles comprising a total of 12,000 volumes. Introductory section explains the meaning, original composition, changes, etc. of noh texts. Bibliographic entries of the texts from the Edo period through Meiji and Taishō eras are further divided by the schools, including Kanze, Hoshō, Komparu, Kongō, Kita, etc.

- 611 Mikan yōkyokushū 未刊謡曲集
(Collection of Unpublished Noh Texts)
Ed. by Tanaka Makoto 田中 充 編
Tokyo: Koten Bunko 古典文庫
30 v. Asia PL768/.J6T3

A collection, in 30 volumes, of hitherto unpublished noh texts. The texts were reprinted in block characters and simplified by the omission of detailed musical notations and symbols contained in the original manuscript. Texts were selected from approximately 29 collections, scattered throughout Japan, including the Kōyama Collection, Kyoto University Literature Department Collection, Tenri Library, Date Collection of Miyagi Prefectural Library, Higuchi Family Collection, etc. The introductory section of each volume contains brief bibliographic annotations of the plays. Most volumes contain from 40 to 50 plays.

- 612 Nō kara mita suutai no yōsho 能から見た素謡の要所
(Key Points of Solo Chanting Noh Texts)
Sakamoto Setchō 坂元雪鳥院
Tokyo: Nōgaku Shoin 能楽書院 1930.
150 p. (Nōgaku zensho, 3 能楽全書, 3)
Asia PN2924.5/.N6S35

A manual of helpful hints and instructions on how to chant noh texts without musical accompaniment or dancing. Chanting should not be a mere recitation of words but should have the proper intonation, accentuation, timing and rhythmical pattern suited to the role and scene in the play. Fifteen plays, including Hagoromo (Robe of an Angel), Kokaji, etc., are taken up and suggestions given on the key points in chanting the text for each.

- 613 Nō, kyōgen meisakushū 能・狂言名作集
(Collection of Noh and Kyōgen Masterpieces)
Ed. by Yokomichi Mario and Furukawa Hisashi 横道万理雄
古川 久 編
Tokyo: Chikuma Shobō 筑摩書房 1962.
399 p. illus. (Koten Nihon bungaku zenshū, 20 古典日本文学全集, 20)
Asia PL753/.K6/v.20

NOH TEXTS AND SCRIPTS

A collection of the stage scripts of 20 noh and 16 kyōgen masterpieces. Noh plays include Dōjōji (Dojoji Temple), Ataka (Ataka Barrier Gate), etc. which were made into famous kabuki plays. Kyōgen pieces include the popular Suehirogari (An Old Umbrella for a Fan), Bōshibari (Tied to a Pole), etc. Pages are divided into two horizontal sections of two columns each, with the upper column containing the script and the lower column, the explanations and/or conversational version of the text. Appended is a discussion of noh, its role as a performing art, descriptions of texts and scripts, stages and properties, etc. and synopsis of the 20 listed plays. Also attached are five essays on the historical development of noh, realistic beauty of kyōgen, etc.

- 614 Nō nihyaku yonjū-ban: shudai to kōsei 能二百四十番 -- 主題と構成 --
 (Collection of 240 Noh Plays: Theme and Structure)
 Ed. by Nogami Toyochirō 野上豊一郎 編
 Tokyo: Nōgaku Shorin 能楽書林 1961.
 337 p. Asia PL765/.N65

An analytical handbook of 240 currently performed plays selected from the various noh schools of Kanze, Hōshō, Komparu, Kongō, Kita and Umewaka. Plays are categorized into the five main groups of waki nō mono (god play), shura mono (battle piece), katsura mono (female-wig piece), yombanme mono (fourth group plays including genzai mono or present-life piece, kyōran mono or lunatic piece, and seven other types), and kiri nō mono (concluding piece with supernatural beings). For each play, briefly noted are characters, historical period and season, place, structure, theme, noh school and notations on special variations of the play. Index of plays in Japanese syllabic order is appended. The structural explanation analyzes the jo-ha-kyū principle of the play, describing which act or acts constitute the jo (introduction), ha (development, usually in three stages) and kyū (climax).

- 615 Utai no naraikata 謡の習い方
 (How to Learn Noh Chanting)
 Hoshino Shizuko 星野鏡子
 Tokyo: Nōgaku shorin 能楽書林 1952.
 241 p. Asia PL765/.H68

A manual designed to enable readers to understand and to learn to chant noh texts. Divided into three sections. The introductory section orients beginners to problems expected at the start of lessons and the proper ways of enunciating, vocalizing and breathing. The second section goes into the details of the actual lessons and discourses on the accentuation, intonation, rhythm, timing, etc. of chanting. The third section gives pointers on posture, poise, etc. and arrangement of programs devoted to noh chants.

NOH TEXTS AND SCRIPTS

- 616 Yōkyoku goban 謡曲五番
(Texts of Five Noh Plays)
Ed. by Tokue Motomasa 徳江元正 編
Tokyo: Ōfūsha 桜楓社 1976.
193 p. illus. Asia PL765/.Y55
- Reprints, in original size and calligraphy, of five noh texts to be used as instructional materials in the study of national language and literature in universities. The five plays are: Yashima, Taika, Sekidera Komachi, Jinenkoji and Fujito. Synopsis and commentaries on the plays are appended.
- 617 Yōkyoku hyōshaku 謡曲評釈
(Detailed Commentaries on Noh Texts)
Ōwada Tateki 大和田建樹
Tokyo: Hakubunkan 博文館 1909.
4 v. (v.1-3, 6) Asia PL765/.Ō83
- A collection, in 10 volumes, of commentaries on 291 noh texts, mostly of the Kanze school. Enlarged and revised edition of the Yōkyoku tsūkai (Commentaries on Noh Texts) published in 1903. Commentaries are included in the texts as headnotes. Plays are arranged in Japanese syllabic order. Vol. 1 contains explanatory articles on the origins of noh, division into various noh schools, playwrights, texts, etc. Also included is a chart showing performances of different plays by the season of the year. For example, celebratory pieces like Tsurukame (Crane and Turtle), Oimatsu (Old Pine Tree), etc. are shown in January to get the year off to an auspicious start.
- 618 Yōkyoku kyōgen 謡曲・狂言
(Noh and Kyōgen Scripts)
Ed. by Koyama Hiroshi and Kitagawa Tadahiko 小山弘志
北川忠彦 編 角川書店 1978.
Tokyo: Kadokawa Shoten 1978.
538 p. illus. (Kanshō Nihon koten bungaku, 22 鑑賞日本古典文学, 22) Asia PL726.1/K33/v.22
- A collection of seven noh and seven kyōgen stage scripts with detailed explanations to deepen appreciation of the plays as they are performed on the stage. Noh plays include Nonomiya, Funa Benkei (Benkei in the Boat), etc. and kyōgen plays include Sado Gitsune (Sado Fox), Utsubo zaru (The Quiver and the Monkey), etc. The noh scripts contain instructions and interpretations which assist in staging the plays including footnotes and annotations of the play texts, directions on instrumental accompaniment, dance movements and performance of ai kyōgen (comic interludes in noh plays), etc.

NOH TEXTS AND SCRIPTS

- 619 Yōkyoku meisaku jūroku-ban shūshaku 謡曲名作十六番輯釈
 (Selection 16 Famous Noh Texts)
 Nonomura Kaizō 野々村 戒三
 Tokyo: Waseda Daigaku Shuppambu 早稲田大学出版部 1936.
 622 p. Asia PL756/.N655

A selection of the scripts of 16 representative noh plays, including Takasago (Takasago Pine Tree), Hagoromo (Robe of an Angel) and Ataka (Ataka Barrier Gate). The latter two were made into kabuki shosagoto (dance plays) and Ataka is the origin of the popular kabuki play, Kanjinchō (Subscription List). For each play, there are brief explanations, including the synopsis, interpretations of sections of the dialog, descriptions of significant places and roles, etc. The introductory section explains the historical origins of noh, development of noh schools, special characteristics of noh, texts, etc.

- 620 Yōkyoku monogatari 謡曲物語
 (Noh Textual Narratives)
 Wada Mankichi 和田万吉
 Tokyo: Fuzambō 富士房 1912.
 2 v. illus. Asia PL735/.W33

A compilation, in two volumes, of 155 noh plays, performed most often presently, by the five main noh schools. Texts of the most popular school, namely, Kanze, were used, if available. The texts are not complete in dialog, stage and musical directions, etc. They are in a narrative form with some dialog included. This work is intended as an orientation book for beginners who want to begin the study of authentic noh texts.

- 621 Yōkyoku ni arawaretaru bukkyō 謡曲に現れたる佛教
 (Buddhism in Noh Texts)
 Hanada Ryōun 花田 凌雲
 Kyoto: Kōkyō Shoin 興教書院 1938.
 411 p. illus. Asia PL765/.H35

A collection of 75 noh texts selected for their Buddhistic relationships. Plays were categorised by the various sects. To cite examples, the play Sumidagawa (Sumida River) for its association with Jōdo sect, Ataka (Ataka Barrier Gate) for Shingon sect, Tamura for Kannon devotees and Obasute (Abandoning Old Women) for general Buddhistic relations. Preceding each category is a discussion of the influences of the particular sect seen in the selected plays and for each play, the Buddhist significance is pointed out. A glossary of Buddhist terms used in the texts is appended.

NOH TEXTS AND SCRIPTS

- 622 Yōkyoku sen 謡曲選 附 狂言選
 (Noh Text Selections)
 Ed. by Takano Tatsuyuki 高野辰之 編
 Tokyo: Kōfūkan 光風館 1926.
 238 p. illus. Asia PL735/.T34

Noh and kyōgen texts selected as language instructional materials by the Tokyo Music School. Twenty noh plays, including the popular Takasago (Takasago Pine Tree), Yashima, Funa Benkei (Benkei in the Boat), etc. and five kyōgen plays, including Suehirogaru (An Old Umbrella for Fan), Kōyakuneru (Salve Vendor), etc. are included. The introductory section presents a concise explanation of noh and kyōgen origins and performances.

- 623 Yōkyoku senkō 謡曲選講
 (Selections of Noh Texts)
 Sanari Kentarō 佐成謙太郎
 Tokyo: Meiji Shoin 明治書院 1933.
 502 p. illus. Asia PL765/.S35

A compilation of 30 noh texts selected from the author's work, Yōkyoku taikan (Comprehensive Collection of Noh Texts), which presents 236 texts in seven volumes. From the standpoint of play composition, plots, etc., the 30 texts were selected as best representing each of the five main noh groups. Each text is an exact replica of that in the comprehensive work and contains detailed interpretative headnotes and footnotes. Examples are Takasago (Takasago Pine Tree) for the waki nō (god-play), Tamura (second group), Hagoromo (Robe of an Angel, third group), Ataka (Ataka Barrier Gate, fourth group) and Funa Benkei (Benkei in the Boat, fifth group). The preface notes distinguishing noh features as follows: that it has phantasmic qualities and performers are intermediaries who bring back historical characters from the past to present: that it has contributed to raising national morals by emphasizing spiritual values such as loyalty, duty, obligation, etc.; and that it is the nucleus of Japanese literary arts, because noh texts draw heavily from the ancient classics. The introductory section also contains discussions on structure, costumes, music and dance patterns, etc. which are helpful in staging noh performances.

- 624 Yōkyoku senshaku 謡曲選釈
 (Selection of Noh Texts)
 Wada Mankichi 和田万吉
 Tokyo: Sankaidō 山海堂 1943.
 449 p. illus. Asia PL765/.W33

A compilation of 36 representative noh texts, each preceded by a synopsis. Definitions of terms are interspersed in the texts. The plays were classified into the five traditional groups.

Following are the groups, number of plays and a representative play: First group, waki nō (god play), three plays, Takasago (Takasago Pine Tree); second group, shura mono (battle piece), eight plays, Samenori; third group, katsura mono (female-wig piece), nine plays, Izutsu; fourth group, 11 plays, Sumidagawa (Sumida River); and fifth group, five plays, Funa Benkei (Benkei in the Boat). (Note: The five representative plays cited above have been translated in the Japanese Noh Drama, UNESCO Collection of Representative Works: Japanese Series, Tuttle, Tokyo, 1955.)

- 625 Yōkyokushū 謡曲集
(Collection of Noh Texts)
Ed. by Koyama Hiroshi 小山弘志 [他] 編
Tokyo: Shōgakkan 小学館 1975.
516 p. illus. (Nihon koten bungaku zenshū, 33-34 日本古典文学全集, 33-34) Asia PL753/.N57/v.33-34

A collection, in two volumes, of 77 noh texts, arranged by the five main types of noh plays: waki nō (god play), shura mono (battle piece), katsura mono (female-wig piece), yombanme mono (fourth group) and kiro nō (final piece). Yombanme mono includes miscellaneous plays such as lunatic piece, obsession pieces, present-life pieces, as contrasted with the phantasmal pieces, etc. Constitutes Vols. 33 and 34 of Nihon koten bungaku zenshū (Collection of Japanese Classic Literature). The introductory section of Vol. 33 contains a detailed explanation of noh as a performing art and the concluding section of Vol. 34 contains a glossary. Headnotes describe words and phrases used while the footnotes give a conversational version of the text. With stage directions and photo illustrations, this works serves as a reference in staging noh performances.

- 626 Yōkyokushū 謡曲集
(Collection of Noh Texts)
Ed. by Yokomichi Mario and Omote Akira 横道万里雄
表章 編
Tokyo: Iwanami Shoten 岩波書店 1960-1963.
2 v. illus. (Nihon koten bungaku taikai, 40-41 日本古典文学大系, 40-41) Asia PL753/.N55/v.40-41

A collection, in two volumes, of 103 noh texts arranged chronologically by playwrights to reflect historical changes in noh drama. Constitutes Vols. 40 and 41 of Nihon koten bungaku taikai (Japanese Classic Literature Series). Vol. 40 contains 45 plays, beginning with eight by Kannami (1332-1386), 21 by Zeami (1363-1443), four by Kanze Motomasa (ca. 1394-1432) and 12, miscellaneous. Among the miscellaneous is Aoi-no-ue (Lady Aoi Possessed) which Zeami is believed to have authored or revised. Vol. 41 contains 58 plays by writers including Komparu Zenchiku (1405-1470?), Miyamasu (fl. 15th century), Kanze Nobumitsu (1435-1516), Kanze Nagatoshi (1488-1541), Komparu Zempō (1454-1520?), et al. Nobumitsu's plays include Momijigari (Maple-

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Vewing), Ataka (Ataka Barrier Gate), Funa Benkei (Benkei in the Boat), etc. which were made into kabuki plays referred to as matsubame mono (pine and board plays), and showed their noh origins by the back wall stage setting of a painted pine tree.

- 627 Yōkyoku taikan 謡曲大観
(Comprehensive Collection of Noh Texts)
Ed. by Sanari Kantarō 佐成謙太郎 編
Tokyo: Meiji Shoin 明治書院 1930-1931.
3 v. Asia PL765/.S2

A comprehensive collection, in seven volumes, of 235 noh texts, arranged in syllabic order, plus the celebrated piece, Okina (Old Man), treated specially at the very beginning. The introductory volume (unnumbered) describes noh performances, origins and developments, significance, etc. Vols. 1 through 5 contain the texts, with headnotes explaining the text and footnotes presenting the conversational version. The supplemental volume (unnumbered) contains the texts of 46 kusemai (main dance section) of noh plays and an index of well-known words and phrases which appear in the texts. This work is considered indispensable for the study of noh texts.

- 628 Yōkyoku tsūkai 謡曲通解 - 全・増補
(Commentaries on Noh Texts)
Ed. by Ōwada Tateki 大和田建樹 編
Tokyo: Hakubunkan 博文館 1903.
1 v. Asia PL735/.083

A compilation of over 200 noh texts, taken mainly from the Kanze school, with comments and explanations in the headnotes. This is an enlarged edition of the original work which was published in 1892. To facilitate reading, the texts are published in large block characters with hiragana readings. Vol. 1, contains essays on the origins of noh and its predecessor, sarugaku, playwrights and actors etc.

- 629 Yōkyoku zenshū 謡曲全集
(Complete Works on Noh Texts)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二・田村西男 編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会 1927.
497 p. (Nihon onkyoku zenshū, 12) 日本音曲全集, 12)
Asia ML340/.N55/v.12

A compilation of 66 popular noh texts from the five schools of Kanze, Hōshō, Komparu, Kongō and Kita. Plays are arranged in Japanese syllabic order. Headnotes identify the roles of shite (main actor), waki (supporting actor), tsure (attendants), etc. and explain terms in the text. A brief interpretative analysis of the play is given at the end of each text. Musical symbols are included to enable use of the work in practicing noh chants of famous plays.

KYŌGEN

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Chihō kyōgen no kenkyū 地方狂言の研究
(Study of Regional Kyōgen)
Miyao Shigeo 宮尾 しげを
Tokyo: Hinoki Shoten 榎書店 1977.
385 p. illus. Asia PL766/.M5

A study of kyōgen (classical comedy) plays of various prefectures, including Kyoto and Nara, and Saga in the south to Iwate in the north. The author has selected plays which are on the verge of extinction and compiled the plays for posterity into this one volume.

631

Iizawa Tadasu kyōgenshū 飯沢匡狂言集
(Kyōgen Collection of Iizawa Tadasu)
Iizawa Tadasu 飯沢匡
Tokyo: Miraisha 未来社 1964.
114 p. illus. Kajiyama

Five new kyōgen (classical comedy) plays written by Iizawa Tadasu (1909-), a playwright and drama critic. As the author himself claims, he is probably a "record holder" in writing new kyōgen plays and in so doing, has tried to maintain the 700-year old tradition of kyōgen art.

632

Kōchū kyōgen senshū 校註 狂言選集
(Selection of Kyōgen Plays with Explanations)
Ed. by Wada Mankichi 和田万吉編
Tokyo: Meiji Shoin 明治書院 1930.
312 p. illus. Asia PL766/.W33

A selection of 26 kyōgen (classical comedy) plays from the Ōkura school, which is considered to have the oldest tradition in this performing art. The 26 plays were chosen from among 122 scripts, believed to have been recorded 150 to 160 years ago, and preserved by the Ōkura school. Plays in this work include Kamabara (The Sick and Injured Pride), Kaminari (Thunder God), etc. Explanatory headnotes help clarify vague or difficult terms and phrases.

633

Kokyōgen daihon no hattatsu ni kanshite no shoshigakuteki kenkyū
古狂言台本の発達に関するの書誌的研究
(Bibliographic Research on Development of Old Kyōgen Scripts)
Ikeda Hiroshi 池田 広司
Tokyo: Kazama Shobō 風間書房 1967.
873 p. Asia PL736/.I38

KYŌGEN

Through systematic studies of old kyōgen (classical comedy) scripts, including the Tenshō kyōgembon (Tensho Script Book), claimed to be the oldest record of kyōgen plays which was published in the Tenshō (1573-1591) period, various ancient script books still extant, representative scripts of the various stages of Edo period, etc., the author examines and denotes concretely the aspects of kyōgen which changed or which became stabilized in time and tried to determine the historical factors which influenced the development.

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Kyōgen hyakuban 狂言百番
(Kyōgen One Hundred Plays)
Kitagawa Tadahiko 北川 忠彦
Kyoto: Tankō Shinsha 淡交新社 1964.
212 p. illus. Asia PL736/.K57

A guidebook to kyōgen (classical comedy) with brief synopses and photo illustrations of 87 representative plays. Included are plays such as Higeyagura (Fortified Beard), Futari daimyō (The Two Feudal Lords), etc. Appended is a brief article on the "Changes and Present Status of Kyōgen," in which the play, Busuzatō (Poisoned Sugar) is discussed as an example.

635

Kyōgen jiten 狂言辞典
(Kyōgen Dictionary)
Furukawa Hisashi 古川 久
Tokyo: Tokyodō 東京堂 1963-1976.
2 v. Asia Ref. PN2924.5/.K9F8

Published in two volumes. Vol. 1 emphasizes vocabulary and defines words and phrases to help understand kyōgen (classical comedy) texts. Indexes of plays, names, quotations, etc. are appended. Vol. 2 contains words and phrases which will assist in the study and appreciation of kyōgen plays. Multiple indexes of terms, plays, personal names, performing groups, dialog, mai (dance), etc. are also appended.

636

Kyōgen kenkyū: kōsatsu to kanshō 狂言研究 - 考察と鑑賞 -
(Kyōgen Research: thoughts and appreciation)
Sugimori Miyoko 杉森 美代子
Tokyo: Ōfūsha 桜楓社 1969.
261 p. illus. Asia PN2924.5/.K9S83

Comprised of two sections, 1. Thoughts and comments on the kyōgen (classical comedy) text by Ōkura Toraakira. 2. Explanations and interpretations to help appreciate representative kyōgen plays. Plays are classified generally into the following types of kyōgen: waki (supporting actor), daimyō (feudal lord), Tarō kaja (clown), muko (bridegroom), onna (woman), oni (ogre), yamabushi (itinerant monk), shukke (priest), zatō (blind man) and atsume (miscellaneous).

KYŌGEN

- 637 Kyōgenki 狂言記
 (Record of Kyōgen)
 Ed. by Miura Ri 三浦理編
 Tokyo: Yūhōdō Shoten 有朋堂書店 1914.
 2 v. illus. Asia PL753/.Y88
- A collection, in two volumes, of 200 kyōgen (classical comedy) plays of Izumi school. The original version was titled Eiri kyōgenki (Illustrated Record of Kyōgen) and was published during the Genroku (1688-1703) period. These two volumes were edited in the form of stage scripts. Brief explanatory headnotes are included. The first volume contains plays such as Kakiuri (The Persimmon Seller), Rokuninsō (The Six Priests), etc. and the second, Bōshibari (Tied to a Pole), Utsuozaru (The Quiver and the Monkey), etc.
- 638 Kyōgen men 狂言面
 (Kyōgen Masks)
 Nomura Manzō 野村万蔵
 Tokyo: Wan'ya Shoten わんや書店 1956.
 150 p. illus. Asia NB1310/.N65
- With ample use of illustrations, explains kyōgen (classical comedy) masks from various viewpoints, such as their beauty, genuineness, usage, art of making and preservation. There are numerous varieties, including masks of deities, humans (showing anger, humor, agedness, youth, etc.), animals, etc. Also, describes 31 types of kyōgen costumes and lists various kinds of hand props.
- 639 Kyōgen no kenkyū 狂言の研究
 (Research on Kyōgen)
 Furukawa Hisashi 古川久
 Tokyo: Fukumura Shoten 福村書店 1967.
 361 p. Asia PN2924.5/.K9F8
- Examines and interprets the various facets of kyōgen (classical comedy) plays, including Zeami's view of kyōgen, the roles of kōado (supporting actors), as contrasted with shite (main actors), masks and costumes, etc. Contains a glossary of kyōgen terms, many of which are difficult words derived from medieval colloquial language.
- 640 Kyōgen no sekai 狂言の世界
 (World of Kyōgen)
 Furukawa Hisashi 古川久
 Tokyo: Shakai Shisō Kenkyūkai 社会思想研究会 1960.
 150 p. illus. Asia PN2924.5/.K9F82

KYŌGEN

A convenient handbook to grasp the highlights of kyōgen (classical comedy) including its historical background, present status, synopses of 100 famous plays, literature associated with the art, etc. Photos of masks, costumes and stage (same as noh) are included. The appendix contains an article, "Overseas Kyōgen," noting that kyōgen was first performed abroad in France in 1957 and plays have been translated into French, German, Russian and English, the latter including translations by Basil Hall Chamberlain and Arthur Lindsay Sadler.

- 641 Kyōgen: "okashi" no keifu 狂言 — 「おかし」の系譜
 (Kyōgen: Genealogy of Comedy)
 Ed. by Geinōshi Kenkyūkai 芸能史研究会編
 Tokyo: Heibonsha 平凡社 1970.
 265 p. illus. (Nihon no koten geinō, 4 日本の古典芸能, 4)
 Asia PN2921/.N53/v.4

Analytical study of kyōgen (classical comedy). Considers kyōgen from three main viewpoints: history and appreciation, play elements and distinguishing features, and guide to research. Discusses the development of kyōgen as a comical entertainment for the common people, its relations with the more serious and sophisticated art of noh.

- 642 Kyōgen o tanoshimu 狂言をたのしむ
 (Enjoyment of Kyōgen)
 Kobayashi Isao 小林 貴
 Tokyo: Heibonsha 平凡社 1976.
 152 p. illus. Asia PN2924.5/.K9K6

A compact handbook, with numerous color photos, to introduce kyōgen (classical comedy) from a personal viewpoint. The author expresses his own interpretations of the comical aspects of kyōgen and the enjoyment he derives from them. Included are his historical account of the development of kyōgen, particularly its differences from noh. Presents an interesting personal insight into various aspects of kyōgen.

- 643 Kyōgen: rakuhaiku shita kamigami no hembō 狂言：
 落魄した神々の変貌
 (Kyōgen: Transformation of Fallen Gods)
 Toida Michizō 戸井田道三
 Tokyo: Heibonsha 平凡社 1976.
 277 p. Asia PN2924.5/.K9T6

A compilation of the author's articles published sporadically between 1966 and 1969 in the magazine, Higeki kigeki (Tragedy and Comedy). Organized into two parts: Part 1, titled, "The Group Comprising the Kyōgen World," discusses typical kyōgen (classical

comedy) characters, such as Tarōkaja (clown), yamabushi (itinerant monk), shukke (priest), etc. and animals including monkeys, foxes, etc. Part 2, titled, "Characteristics of Kyōgen," compares kyōgen with noh and points out the similarities and differences, particularly the secondary role of kyōgen.

- 644 Kyōgen rikugi 狂言六義
(Kyōgen Rikugi Text)
Tenri: Tenri Daigaku Shuppambu 天理大学出版部 1975-1976.
3 v. Asia PL766/.K86

The oldest kyōgen (classical comedy) texts called Rikugi, in three volumes, of the Izumi school. Vols. 1 and 2 contain a total of 222 kyōgen play scripts while Vol. 3 includes miscellaneous collection of songs, stories, poems, etc. The Rikugi is believed to have been compiled in the mid-17th century by either Yamawaki Izumi Motoyoshi (? - 1659), 7th master of Izumi school, or his adopted son, Yamawaki Gorozaemon Motonaga (? - 1645).

- 645 Kyōgen ronkō: setsuwa kara no keisei to sono tenkai 狂言
論考 — 説話からの形成と展開
(Study of Kyōgen: Development from Story-telling and Its Evolution)
Taguchi Kazuo 田口和夫
Tokyo: Mitsuya Shoten 三弥書店 1977.
347 p. Asia PN2924.5/.K6T28

A historical survey of the development of kyōgen (classical comedy). Describes kyōgen as it existed during the middle ages, primarily the Kamakura (1192-1333) and Muromachi (1390-1570) periods. Discusses the changes in characters and performances over the years. Pays particular attention to the Sagi school of kyōgen as it existed in the Tokugawa period (early 17th century). Notes the role of kyōgen as a performing art during different historical periods.

- 646 Kyōgen sambyakuban shū 狂言三百番集
(Collection of Three Hundred Kyōgen Plays)
Ed. by Nonomura Kaizō and Andō Tsunejirō 野々村戒三
安藤常次郎校注
Tokyo: Fuzambō 富山房 1938-1942.
2 v. Asia PL766/.K96

A collection, in two volumes, of 316 kyōgen (classical comedy) plays. For each play, costumes for each role are noted at the beginning. Glossaries and play indexes are appended. The first volume contains a rather detailed historical and descriptive narration of kyōgen. Plays from Ōkura, Izumi and Sagi (now defunct) schools are covered.

KYŌGEN

647

Kyōgenshi kenkyū 狂言史研究
(Study of Kyōgen History)
Kobayashi Isao 小林 責
Tokyo: Wan'ya Shoten 万人書店 1974.
294 p. Asia PN2924.5/.K9K62

Traces the origins and developments of the three main schools of kyōgen (classical comedy), namely, Ōkura, Izumi and Sagi. Ōkura and Sagi schools were affiliated with yoza sarugaku (four main sarugaku schools) and received the support of the Tokugawa Shogunate while Izumi began as a more localized school backed by the Tokugawa clan of Owari province (Aichi prefecture) and the Kaga clan (Ishikawa prefecture). Sagi was a comparatively new school and its demise in the Meiji period is attributed partly to its association with kabuki.

648

Kyōgenshū 狂言集
(Kyōgen Collection)
Ed. by Furukawa Hisashi 古川 久校注
Tokyo: Asahi Shimbunsha 朝日新聞社 1953-1956.
3 v. (Nihon koten zensho 日本古典全書)

A collection, in three volumes, of 100 kyōgen (classical comedy) plays of the Sagi school (now defunct) of Kyoto. Plays were reprinted, in block characters, from the copies scripts preserved in the Itakura family. Detailed headnotes accompany each play. Vol. 1 contains an essay by Nonomura Kaizō discussing word meanings, historical background, play structure, stage, bibliography, etc. Nonomura points out that kyōgen fully developed into a performing art around the Nambokuchō (1336-1392). Vol. 2 consists of plays and vol. 3 contains an index of plays.

649

Kyōgenshū 狂言集
(Kyōgen Collection)
Ed. by Kitagawa Tadahiko and Yasuda Akira 北川 忠彦
安田 章 校注
Tokyo: Shōgakkan 小学館 1972.
593 p. illus. (Nihon koten bungaku zenshū, 35 日本古典文学全集, 35)
Asia PL753/.N57/v.35

A collection of 40 kyōgen (classical comedy) plays of the Ōkura school. Each play has illustrations and explanatory headnotes. The introduction section explains the history, types, acting patterns, characteristics, dialogs, etc. of kyōgen. Written simply and serves as an orientation guidebook. Begins with the famous kyōgen piece, Suehirogari (An Old Umbrella for a Fan), and appended is "Annotated Famous Kyōgen," a list of representative plays, with synopses, not included in the text.

KYÖGEN

650

Kyōgenshū 狂言集
(Kyōgen Collection)
Ed. by Koyama Hiroshi 小山弘志 校注
Tokyo: Iwanami Shoten 岩波書店 1960-1961.
2 v. illus. (Nihon koten bungaku taikai, 42-43 日本
古典文学大系, 42-43) Asia PL753/.N55/42-43

A collection of 110 kyōgen (classical comedy) plays compiled in two volumes. Detailed headnotes and stage directions in the book enable readers to visualize the actors' performances. Intended for reading entertainment. Points out the three elements of katari or serifu (dialog), kouta (song) and komai (dance) which make up a kyōgen play. The serifu usually predominates in kyōgen.

651

Kyōgenshū: Izumiryū 狂言集 — 和泉流
(Kyōgen Collection: Izumi School)
Tokyo: Koten Bunko 古典文庫
20 v. Asia PL766/.K98

A collection, in 20 volumes, of kyōgen (classical comedy) plays of the Izumi school. Plays are reprints, in calligraphy, of the Izumi school text called, "Kyōgen Rikugi". The collection contains 200 plays, including Sanninpu (Three Peasants), Sannin chōja (Three Millionaires), etc.

652

Kyōgen shūsei 狂言集成
(Collection of Kyōgen Scripts)
Ed. by Nonomura Kaizō and Andō Tsunejirō 野々村戒三, 安藤常次郎編
Tokyo: Nōgaku Shorin 能楽書林 1974.
840 p. Asia PL766/.N63

A collection of stage scripts, reprinted in block characters, of about 740 kyōgen (classical comedy) plays. Most of the plays belong to the Izumi school and were edited for this source book according to the Rikugi (text) of the Miyake branch of Izumi school. Several plays of the Ōkura and Sagi schools are also included. Plays are generally divided into hon kyōgen (kyōgen proper) and ai kyōgen (noh comic interludes). Four plays of the third kyōgen type, Sambasō/fūryū (auspicious/elegant) plays are presented. The first play listed is the popular, congratulatory play, Sambasō (Three Peasants).

653

Kyōgen sōran: naiyō, kōsō, enshutsu 狂言総覧 — 内容・構想・演出
(Conspectus of Kyōgen: Synopsis, Plot and Performance)
Andō Tsunejirō, et al. 安藤常次郎 [等]
Tokyo: Nōgaku Shorin 能楽書林 1973.
470 p. illus. Asia PL736/.K9

KYŌGEN

A comprehensive guidebook to kyōgen (classical comedy). Introductory section outlines its origin and development, classification and schools of kyōgen plays, acting techniques, and physical properties including stage, masks, costumes, props, etc. The main section discusses 10 types of classification, including waki (supporting actor) kyōgen, daimyō (feudal lord) kyōgen, Tarōkaja (clown) kyōgen, etc. Within each class, individual plays are taken up and the synopsis, plot and acting technique for each are given. Appendices include a glossary, bibliography and chart of famous plays, performing school, number of actors, etc.

654

Kyōgen zenshū

狂言全集 全

(Complete Works of Kyōgen)

Ed. by Kokumin Bunko Kankōkai

Tokyo: 1910.

804 p.

国民文庫刊行会

Asia PL753/.K65/v.14

A comprehensive compilation of 200 kyōgen (classical comedy) plays, reportedly of the Isumi school. Plays were taken from the following works, each of which contained 50 plays: Kyōgenki (Record of Kyōgen), published in 1699, Zoku kyōgenki (Continued Record of Kyōgen), 1700, Kyōgenki shūi (Gleanings from the Record of Kyōgen), 1730, and Kyōgenki gaihen (Supplemental Record of Kyōgen), 1700. In addition, 20 plays of the Sagi school are appended.

655

Men to kyōgen

面と狂言

(Masks and Kyōgen)

Takano Tatsuyuki

Tokyo: Tokyodō

219 p. illus.

高野辰之

東京堂 1942.

Asia GT1747/.T35

Consist of three sections. The first section, "Classic Masks," takes up and explains gigaku, gyōdō and bugaku masks. The second section, "Kyōgen Repertoires," discusses various types of kyōgen (classical comedy) plays as classified by the Ōkura school. The third section depicts the "History of Performing Arts and Music in Nara."

656

Mibu kyōgen

壬生狂言

(Mibu Kyōgen)

Arai Yasuo

Tokyo: Taikyūsha

204 p. illus.

荒井保男

泰流社

1976.

Asia PN2924.5/K9A67

A photo album of kyōgen (classical comedy) plays specifically performed at Mibu Temple in Kyoto. Photos, in both color and black-and-white, are arranged as follows: kyōgen beauty, masks, facial expressions, movements and acting patterns. Synopses of 30 Mibu plays are given at the end, including those derived from noh, such as Funabenkei (Benkei in the Boat), Dōjōji (Dōjōji Temple), Tsuchigumo (The Monstrous Spider), etc.

- 657 Nihon shomin bunka shiryō shūsei, dai-4-kan, kyōgen 日本
庶民文化史料集成, 第四卷: 狂言
(Kyōgen)
Ed. by Geinōshi Kenkyūkai 芸能史研究会編
Tokyo: San'ichi Shobō 三一書房 1975.
764 p. illus. Asia PN2920/.N5/v.4
- Volume 4 of the 15-volume Nihon shomin bunka shiryō shūsei (Collection of Materials on Japanese Popular Culture) is devoted to kyōgen (classical comedy). Provides a comprehensive coverage and serves as source material for the study of kyōgen. Divided into three main sections: 1. Four schools of kyōgen, discussing the Izumi school text called Rikugi, and Ōkura school text called Densho. 2. Sagi school kyōgen which still exist in the outlying districts such as Niigata and Yamaguchi cities. 3. Kyōgen as folk entertainment performed in such areas as Gifu, Shizuoka, Nara, etc.
- 658 Noroma soroma kyōgen shūsei: dōke ningyō to sono keifū のろま
そろま狂言集成: 道化人形とその系譜
(Collection of Noroma Soroma Kyōgen: Clownish Puppets and Genealogy)
Shinoda Jun'ichi and Saitō Seijirō 信多純一, 斎藤清二郎
Kyoto: Daigakudō Shoten 大学堂書店 1974.
642 p. illus. Asia PL766/.N66
- A collection of scripts of early period noroma kyōgen (classical comedy), soroma kyōgen plays, etc. which used clownish puppets in the acts. Scripts were reprinted in block characters. These acts were performed during the interludes in plays of noh, kabuki dances, puppet shows, etc. Soroma kyōgen first appeared in Kamigata (Kyoto-Osaka areas) around 1677 and noroma kyōgen in Edo around 1679. This work contains photos of the clownish puppets, that still remain, and stage scenes. Also, delineates the genealogy of the puppets.
- 659 Ōkura Toraakira-bon kyōgenshū no kenkyū 大蔵虎明本 狂言集の研究
(Ōkura Toraakira's Text: Study of Kyōgen Collection)
Ikeda Hiroshi and Kitahara Yasuo 池田広司, 北原保雄
Tokyo: Hyōgensha 表現社 1972.
2 v. (v. 1 and v. 2)
- Reprint, in two volumes, of Ōkura Toraakira's text of kyōgen (classical comedy) plays. Serves as valuable source material for the study of kyōgen art from Muromachi period (1390-1570) to early Edo period (early 17th century). Ōkura Toraakira (1597-1662) was one of the foremost kyōgen performers and writers.
- 660 Tōkurō shinsaku kyōgenshū 藤九郎新作狂言集
(Tōkurō's New Kyōgen Collection)
Miyake Tōkurō 三宅 藤九郎
Tokyo: Nōgaku Shorin 能楽書林 1975.
349 p. illus. Asia PL833/.I876A19

KYÖGEN

A compilation of 25 new kyōgen (classical comedy) plays, 16 komaiuta (short dance and song) and two noh-ai (noh comic interludes) by Miyake Tōkurō, a kyōgen playwright, actor and choreographer.

661

Warambegusa (kyōgen mukashigatari shō) kenkyū

わらんべ草

(狂言昔語抄) 研究

(Study of Warambegusa, Excerpts of Old Kyōgen Stories)

Yonekura Toshiaki

米倉利昭

Tokyo: Kazama Shobō

風間書房

1968.

786 p.

Asia PL795/.04W338

A thorough study of the only authoritative, theoretical book on kyōgen (classical comedy) called Warambegusa, written by Ōkura Toraakira (1597-1662), the 13th master of the Ōkura school. Warambegusa consists of five volumes and took ten years (1651-1660) in writing. The study is composed of two parts: Part 1 analyzes the historical development of kyōgen, thoughts of Ōkura Toraakira and theories about kyōgen prior to Warambegusa. Part 2 is the actual study and consists of five chapters, describing its origin, influences on the author, organization, framework of the theories and relations to noh, and the evaluation of Warambegusa.

JAPANESE DANCE

- 662 Buyōbi no tankyū: buyō riron to shidōhō 舞踊美の探究
 — 舞踊理論と指導法 —
 (Study of the Beauty of Dancing)
 Matsumoto Chiyoe 松本千代栄
 Tokyo: Taishūkan 大修館 1957.
 406 p. Asia GV1695/.M38
- Arranged in two sections. In the first section, the fundamental characteristics of dancing are searched by examining its historical developments, special qualities of beauty, arrangement and composition of dance expressions and their effects. In the second section, emphasis is placed on determining ways in which dancing contributes to the building of human character.
- 663 Buyō geiwa 舞踊芸話
 (Professional Dance Talks of Mitsugorō Bandō VII)
 Bandō Mitsugorō 坂東三津五郎 [述]
 Ed. by Toshikura Kōichi 利倉幸一 [編]
 Tokyo: Engeki Shuppansha 演劇出版社 1977.
 190 p. illus. Asia GV1695/.B36
- A collection of comments on his professional dancing career by Bandō Mitsugorō VII (1882-1961), who was head of the Bandō School of dancing. Appended is a genealogical survey of the Bandō Mitsugorō family.
- 664 Buyō Kashiwagiryū shi 舞踊柏木流史
 (History of Kashiwagi School of Dancing)
 Matsumoto Kamematsu 松本亀松
 Tokyo: Buyō Kashiwagiryūshi Kankōkai 舞踊柏木流史刊行会
 1965.
 449 p. illus. Asia GV1695/.M3
- Records the history of the Kashiwagi School of Japanese dancing. The book consists of four parts: 1) historical developments, 2) historical analyses, 3) biographical series, and 4) family records.
- 665 Buyō: kinsei no uta to odori 舞踊 — 近世の歌と踊り
 (Buyō: Modern Songs and Dances)
 Ed. by Geinōshi Kenkyūkai 芸能史研究会編
 Tokyo: Heibonsha 平凡社 1970.
 346 p. illus. (Nihon no koten geinō, 6 日本ノ古典芸能. 6)
 Asia PN2921/.M53V6

JAPANESE DANCE

Describes the role of dances in the performing arts history of Japan and analyzes the significance of dances in the daily lives of Japanese people. This work constitutes Vol. 6 of Nihon no koten geinō (Classic Performing Arts of Japan).

- 666 Buyō no yosooi 舞踊装
(Costumes for Japanese Stage Dances)
Ed. by Kubota Kinsen 久保田金遷 編
Tokyo: Buyō no Yosooi Kankōkai 舞踊装刊行会 1926.
1 v. illus. Asia FO X PH2924.5/.K3B88
- Selects and explains famous Japanese stage dances and provides detailed descriptions of costumes needed for each. Explains in minute detail each piece of apparel that should be worn, from head to toe, and the proper manner of dressing. Includes color photos of dancers and sketches of stages and hand props. A valuable reference for staging Japanese dances.
- 667 Buyō oyobi kageki taikan 舞踊及歌劇大観
(General Survey of Dancing and Musical Drama)
Tsubouchi Shikō 坪内士行
Tokyo: Tokyodō 東京堂 1925.
367 p. illus. Asia GV1695/.T82
- A beginner's guide, which aims to widely convey to layman readers, general concepts as well as specific information on Japanese and Western dancing and musical drama.
- 668 Edo kinsei buyōshi 江戸近世舞踊史
(Recent History of Dances in Edo)
Kokonoe Sakon 九重左近
Tokyo: Banrikaku Shobō 万里閣書房 1930.
580 p. Asia GV1695/.K6/1930a
- Utilizing the kabuki nendaiki (Kabuki Chronology) and jōruri (narrative storytelling) texts as source materials, the author lists and classifies kabuki dances and gives detailed descriptions of their significance, changes since their origin, types and interpretations of dances, record of stage performances, etc.
- 669 Edo no mai to odori no fūzokushi 江戸の舞と踊の風俗誌
(Historical Notes on Edo Period Dances)
Ono Takeo 小野武雄
Tokyo: Tembōsha 展望社 1974.
416 p. illus. Asia GV1695/.556
- Describes the origin and features of Japanese dances which were popular during the Edo period. Ukiyoe prints are used as illustrations to capture the mood of the period.

JAPANESE DANCE

- 670 Hōgaku buyō jiten 邦楽舞踊辞典
(Dictionary of Japanese Music and Dance)
Atsumi Seitarō 渥美清太郎
Tokyo: Fuzambō 富山房 1956.
459 p. Asia Ref. ML108/.A89
- This dictionary covers music, dance and theater of the last four centuries. Entries are written in Romanized format and arranged alphabetically. There is an index arranged by Japanese syllabary. Includes titles, types and contents of songs, lyricists and composers, first performers, dates of first performance, etc.
- 671 Hōgaku hōbu 邦楽邦舞
(Japanese Music and Japanese Dance)
Ed. by Tobe Ginsaku 戸部銀作編
Tokyo: Gakugei Shorin 学芸書林 1976.
205 p. illus. (Dentō to gendai, 6 伝統と現代, 6)
- A compilation of essays by experts on the past, present and future of Japanese dances and Japanese music (specifically geza, or off-stage music to accompany dancing). Introduces concretely, with the aid of illustrations, various techniques employed in the art of Japanese dancing.
- 672 Hōgaku to buyō 邦楽と舞踊
(Japanese Music and Dance)
Ed. by Mayumi Yoshio 真弓芳雄編
Tokyo: Hōgaku to Buyōsha 邦楽と舞踊社 1962-
Asia GV1695/.B64
- A monthly, pictorial periodical devoted to Japanese music and dance. Contains feature articles, serials, current news, etc. on activities and personalities in the fields of music and dancing.
- 673 Hyōjun Nihon buyōfu 標準日本舞踊譜
(Standard Japanese Dance Score)
Tokyo Kokuritsu Bunkazai Kenkyūjo 東京国立文化財研究所
Tokyo: Sōgeisha 創芸社 1960.
209, 147 p. illus.
- Provides detailed descriptions of Japanese dances with the use of choreographic notations. Aims to standardize the notations and their usage. Gives examples of the standardized score for various schools of Japanese dancing.

JAPANESE DANCE

- 674 Inoue Yachiyo gaiwa 井上八千代芸話
(Inoue Yachiyo Talks of Her Performing Art)
Katayama Keijirō 片山慶治郎
Kyoto: Kawara Shoten 河原書店 1967.
301 p. illus. Asia GV1785/.I57A3
- Inoue Yachiyo IV, current head of the Inoue School of dancing, talks about her life and experiences as a professional dancer for 50 years. Story was compiled by her son.
- 675 Jōruri shosagoto zenran 浄瑠璃所作事全覽
(Comprehensive Listing of Jōruri Dances)
Bandō Minosuke and Toshikura Kōichi 坂東篁助
利倉幸一
Tokyo: Kensetsusha 建設社 1937.
313 p. Asia PL738/.J61B35
- An annotated listing of classic kabuki dance plays. Dances are listed, by their commonly-known names, in Japanese syllabic order. Entries contain the following: type of music, first performance dates and theater, complete name of the dance, names of first performers, lyricist, composer and choreographer, reprints and references, etc.
- 676 Kabuki buyō 歌舞伎舞踊
(Kabuki Dances)
Atsumi Seitarō 渥美清太郎
Tokyo: Sōgensha 創元社 1956.
129 p. illus. Asia PN2924.5/.A3A8
- Gives simple explanations of over 130 representative kabuki dances, noting the type, creation, changes, etc. of each dance. Nearly 100 pages of photo illustrations of the dances precede the textual portion. This work is part of the Sōgen Sensho Photo Series.
- 677 Kabuki buyō no henshen 歌舞伎舞踊の変遷
(Transition of Kabuki Dances)
Atsumi Seitarō 渥美清太郎
Tokyo: Arusu アルス 1942.
80 p. illus. Asia PN2924.5/.K3A8
- A booklet of photo illustrations and explanations of famous kabuki dance plays. Describes the origin, changes, significance, etc. of dance plays such as Misume Dōjōji (Girl at Dōjōji Temple), Renjishi (Lion Dance), Funa Benkei (Benkei in the Boat), etc.

JAPANESE DANCE

- 678 Kinsei Nihon buyōshi 近世日本舞踊史
(Recent History of Japanese Dances)
Ishii Kuniyuki 石井国^之
Tokyo: Teito Engei Tsūshinsha 帝都演芸通信社 1941.
352 p. illus. Asia GV1695/.I85
- Records the history of Japanese dances from Edo Kan'ei period (1624-1644) to early Shōwa period (1926-). Describes the origin and evolution of various types of dances with emphasis on kabuki dances. Delineates the genealogical background and developments of various schools of dancing.
- 679 Koisaburō hyakuwa 鯉三郎百話
(Koisaburō Recollects 100 Anecdotes)
Ed. by Chūnichi Shimbun Honsha 中日新聞本社編
Nagoya: 1977.
259 p. illus. Asia GV1785/.N65A34
- Nishikawa Koisaburō II, head of the Nishikawa School of dancing, recollects various anecdotes associated with his professional career which spanned Meiji-Taishō-Shōwa periods.
- 680 Kokuritsu Gekijō buyō kōen 国立劇場舞踊公演
(National Theater buyō Performance)
Kokuritsu Gekijō 国立劇場
Tokyo: 19 -
Scattered issues. Asia PN2924.5/.K3K642
- Constitutes the program for buyō (Japanese dance) performances staged at the National Theater in Tokyo. Contains explanatory comments on the dances, essays by dance critics, comments on dancers, etc.
- 681 Kōwaka bukyoku 幸若舞曲 三十六種 幸若八郎正本
(Kōwaka Dance Scripts)
Tokyo: Kyūko Shoin 汲古書院 1973.
2 v. Asia PL761/.K6
- Reduced photographic reproduction of the original manuscripts, in calligraphy, of 36 kōwaka dance pieces which flourished during the age of civil war in Japan (Late 15th to late 16th centuries). The originals are in the collection of Keiō University Library. Bibliographic notations on the scripts are given.

JAPANESE DANCE

- 682 Kyōdo buyō 郷土舞踊
(Folk Dances)
Kodera Yūkichi 小寺融吉
Tokyo: Kokusho Kankōkai 国書刊行会 1975.
231 p. illus. Asia GV1695/.K568/1975

A compilation of hitherto unpublished essays by the author, Kodera Yūkichi, who is a pioneer in the fields of folk dancing and folk arts. This work consists of two main sections: 1) "Japanese Dances" which traces the historical developments of various types of dances in Japan, and 2) "Evolution of Dancing" which interprets the flavor and significance of Japanese dancing.

- 683 Kyōmai 京舞
Ed. by Kyoto Shinbun Henshūkyoku 京都新聞編集局編
Kyoto: Tankōsha 淡交社 1960.
243 p. illus. Asia GV1695/.I56

Inoue Yachiyo IV relates the story of her lifetime with emphasis on training and performances as a dancer. The Inoue School of dancing was originated in the closing days of Tokugawa shogunate by Inoue Sato, sister of the Confucian scholar, Inoue Katsuke. Includes discussion of contemporary Kyōmai, the past and present of the Miyako odorī, etc.

- 684 Mai no hon 舞の本 — 内閣文庫本一
(Book of Dances)
Ed. by Matsuzawa Chisato 松沢知里編
Tokyo: Koten Bunko 古典文庫 1979.
2 v. Asia FL768/.K67M3

Complete reprints, in two volumes, of 32 codices titled Mai no hon (Book of Dances) containing 33 kōwaka dance pieces. Codices are preserved in the Naikaku Library. Reprinted in block characters. Except for use of present-day kanji characters, in lieu of archaic characters, reprints are replicas of the originals. Explanatory comments not included.

- 685 Maioogi to tomo ni gojūnen 舞扇とともに五十年
(Fifty Years with a Dancer's Fan)
Fujima Kantame 藤間勘太女
Kumamoto: Nihon Dangisha 日本談義社 1975.
344 p. illus. Asia GV1785/.F7A35

An autobiography of a professional Japanese dancer, Fujima Kantame (1909-). Covers her life and career from 1934 to 1973, with emphasis on her stage performances.

JAPANESE DANCE

- 686 Mai to odori 舞 と 踊
 (Japanese Dances)
 Miyatake Gaikotsu 宮 武 外 骨
 Tokyo: Yubundō 有 文 堂 1917.
 1 v. Asia GV1695/.M58
- A collection of ukiyoe drawings, in color, of the Edo period dances. Depicts 40 types of folk dances, including hanami-odori (flower-viewing dance), tōrā-mai (lantern dance), taue-odori (rice-planting dance), etc.
- 687 Nihon butōshi 日 本 舞 踏 史
 (History of Japanese Dances)
 Iwahashi Koyata 岩 橋 小 弥 太
 Tokyo: Kokushi Kōshūkai 国 史 講 習 会 1922.
 128 p. Asia GV1695/.I83
- A summary account of dancing in Japan, from the ancient to medieval ages, with focus on the changes in group dancing.
- 688 Nihon buyō 日 本 舞 踊
 (Japanese Dances)
 Hanayagi Juraku 花 柳 寿 楽
 Tokyo: Kajima Kenkyū Shuppankai 鹿 島 研 究 出 版 会 1970.
 199 p. illus. Asia GV1695/.H35
- Introduces a number of well-known Japanese dances with as much illustrations as explanations. Dances include the classic types appearing in kabuki plays, dances which originated in Kyoto, and new dances which became popular after the Meiji Restoration. The author, himself, is a famous dancer.
- 689 Nihon buyō jiten 日 本 舞 踊 辞 典
 (Dictionary of Japanese Dances)
 Ed. by Gunji Masakatsu 郡 司 正 勝 編
 Tokyo: Tokyodō 東 京 堂 1977.
 517 p. illus. Asia Ref. GV1695/.N425
- This dictionary covers Japanese dances of various types but emphasis is placed on kabuki dances. Entries contain the name and type of dance, origin and date, performers and performances, school of dancing, general and technical interpretations, etc. Entries arranged in Japanese syllabic order.

JAPANESE DANCE

- 690 Nihon buyōkyoku shūran 日本舞踊曲集覧
(Collection of Japanese Dances)
Ed. by Moriiji Ichirō 森治市朗 編
Tokyo: Sōshisha 創思社 1965.
606 p. illus. Asia Ref. ML3451/.M68

A collection of 772 pieces of dances covering the general range of Japanese music. For each piece, preceding the song texts are headnotes, which explain the dance, list stage properties and hand props used, describe costumes and wigs worn and note the time required for the dance piece.

- 691 Nihon buyō meikyoku jiten 日本舞踊名曲事典
(Handbook of Famous Japanese Dances)
Asakawa Gyokuto 浅川玉兎
Sumoto: Hōgakusha 邦楽社 1959.
361 p. Asia Ref. GV1695/.A7

Gives in a concise format, for 200 current Japanese dances, the interpretation, origin, stage presentation, costumes, etc. for each. Includes background information to help understand Japanese dancing.

- 692 Nihon buyō no rekishi 日本舞踊の歴史
(History of Japanese Dancing)
Ishii Kuniyuki 石井国之 芸能文化研究会
Tokyo: Geinō Bunka Kenkyūkai 1962.
412 p. illus. Asia GV1695/.I85

Survey of the evolution of Japanese dances from ancient times to early 1960s. Covers the earliest religious and Imperial Court dances and development of the noh dances. Emphasis is laid on the origin of and changes in kabuki dance plays. Concludes with discussion of the various schools of dancing which are still active today.

- 693 Nihon buyōshi 日本舞踊史
(History of Japanese Dances)
Atsumi Seitarō 渥美清太郎
Tokyo: Yūzankaku 雄山閣 1958.
284 p. illus. Asia GV1695/.A88

Explains in simple, layman's language, the history of kabuki dance plays. Intended for entertaining reading.

JAPANESE DANCE

- 694 Nihon buyō sōran 日本舞踊総覧
 (Comprehensive Survey of Japanese Dances)
 Ed. by Nihon Buyō Kyōkai 日本舞踊協会編
 Tokyo: Nihon Shūhōsha 日本週報社 1952.
 443 p. illus. Asia F GV1695/.N544/1952
- Introduces Japanese dances, in general, with many photo illustrations. Comprised of four sections: source materials, interpretations, directory of Japanese dancers and handbook. Appears to have the combined format of an encyclopedia and an annual.
- 695 Nihon kinsei buyōshi 日本近世舞踊史
 (Recent History of Japanese Dances)
 Kōdera Yūkichirō 小寺融吉
 Tokyo: Yūzankaku 雄山閣 1931.
 382 p. illus. Asia GV1695/.K63
- Relates the development of dances in kabuki plays with emphasis on the Edo period. Includes a survey of popular dancers in Edo, Kyoto and Osaka and folk dances in the rural areas. Comments on the characters of famous dancers of the recent past.
- 696 Nihon koten buyō no kenkyū 日本古典舞踊の研究
 (Study of Classic Japanese Dances)
 Nakamura Akiichi 中村秋一
 Tokyo: Kusakabe Shoten 日下部書店 1942.
 442 p. illus. Asia GV1695/.N335
- Traces the historical flow of Japanese dances from kagura (Shintō dance and music) of ancient times to ayatsuri ningyō (puppet shows) and explains their relationships with kabuki dancing plays. Also, interprets the relationship between music and dancing.
- 697 Nihon no odori 日本のまどり
 (Japanese Dancing)
 Kubota Kinsan 久保田金僊
 Tokyo: Shimbun Shoin 審美書院 1937.
 238 p. Asia GV1695/.K82
- A history of Japanese dancing from ancient times till the birth of modern kabuki. Delineates genealogies of dancers and choreographers who emerged during the Edo period. Describes, in general outline, the transition of Japanese dancing.

JAPANESE DANCE

- 698 Odori おどり
(Dancing)
Azuma Tokuho 吾妻徳穂
Tokyo: Hōgaku to Buyōsha 邦楽と舞踊社 1967.
270 p. illus. Asia GV1785/A95A36
- Memoirs of Azuma Tokuho, published to commemorate receipt of the Art Academy award. The author, who is a professional Japanese dancer, recalls her life and theatrical experiences and accomplishments.
- 699 Odori mankafu おどりの万花譜
(Diversified Commentaries on Dancing)
Tateishi Ryūichi 立石隆一
Tokyo: Tokyo Shobō 東京書房 1965.
604 p. illus. Asia GV1695/.T38
- A collection of commentaries on Japanese dances and famous performers. Focuses on important dance recitals held in various years during the 20 years following World War II. Includes reviews of well-known geisha dance recitals of Tokyo, Nagoya, Kyoto and Osaka.
- 700 Odori no bigaku おどりの美学
(Aesthetics of Japanese Dancing)
Gunji Masakatsu 郡司正勝
Tokyo: Engeki Shuppansha 演劇出版社 1957.
318 p. Asia GV1695/.G85
- A treatise on aesthetic considerations of Japanese dancing. Focuses on the significant role of dancing in the development of theatrical arts in Japan.
- 701 Odori no kodōgu おどりの小道具
(Hand Props for Japanese Dancing)
Arai Kunihiro, Kōdera Yūichi and Miyao Shigeo 新井国次郎
小寺融吉, 宮尾しげを
Tokyo: Nōgaku Shorin 能楽書林 1953.
288 p. illus. Asia GV1695/.K587
- Serves as reference on hand props used in Japanese dancing. For different dance pieces, shows sketches of dancers and gives the type, color, shape and standard measurements of the hand props. Explains usage of the props.

JAPANESE DANCE

702

Shodai Hanayagi Jusuke

Ed. by Kawatake Shigetoshi

Tokyo: Hanayagi Iemoto

241 p. illus.

初代花柳寿輔

河竹繁俊編
花柳家元

1936.

Asia PN2928/.H35K38

A biography of Hanayagi Jusuke I (1821-1903), founder of the Hanayagi School of dancing, compiled on the occasion of the 33rd anniversary (1935) of his death.

JAPANESE MUSIC - GENERAL

- 703 Gakki kokon tōzai 楽器 古今東西
(Musical Instruments of All Ages and Countries)
Tanabe Hisao 田辺 尚雄
Tokyo: Davidosha タビッド社 1958.
219 p.

The author discusses the musical instruments of Japan as well as those of the West and the East.
- 704 Genji monogatari no ongaku 源氏物語の音楽
(Music in the Genji Monogatari)
Yamada Takao 山田 孝雄
Tokyo: Hōbunkan 宝文館 1934.
1 v. Asia PL788.4/.G43Y353

A comprehensive selection of all articles concerning music from the Genji monogatari (Tale of Genji). The articles were first arranged and classified, and then, explanations were added. Furthermore, as comparative references, articles are included on music from Makura no sōshi (The Pillow Book), published during the same period, and from the Heike monogatari (Tales of Heike), published during a later period.
- 705 Hōgaku e no shōtai 邦楽への招待
(Invitation to Japanese Music)
Kikkawa Eishi 吉川 英史
Tokyo: Hōbunkan 宝文館 1967.
447 p. Asia ML340/.K561

Aims to broaden the understanding of Japanese music, in general, and discusses its history and appreciation in layman's language. Divided into two main parts and an auxiliary section. Part 1 covers chronologically, from Edo period to Showa period, the development and changes. Part 2 also covers chronologically, for the same period, the appreciation of the various types of Japanese music. The auxiliary section discusses the history and appreciation of gagaku (court music), yōkyoku (noh chants) and shinnai-bushi.
- 706 Hōgaku meikyoku hōten 邦楽名曲宝典
(Treasure Book of Famous Japanese Songs)
Ed. by Shinkō Gakufu Henshūbu 新興楽譜編集部 編
Tokyo: 1952.
1 v. Asia M1812/.H64

JAPANESE MUSIC - GENERAL

Selections of 345 songs, including nagauta, haute, kouta, kiyomoto, ryūkōka, etc.

- 707 Hōgaku no tomo 邦楽之友
(Friend of Japanese Music)
Tokyo: Hōgaku no Tomo Sha 邦楽之友社
1970-1980 (v. 16-26) Asia ML5/.H63

A monthly periodical for those with interest in Japanese music of all types, including nagauta, kouta, koto music, etc. Contains news, reviews, comments, announcements, etc. pertaining to Japanese music.

- 708 Hōgaku taikai 邦楽大系
(Outline Account of Japanese Music)
Tokyo: Chikuma Shobō 筑摩書房 1970-1972.
13 v. illus. Asia/X FO ML340/.H64

A collection, in 13 volumes, presenting an overall view of Japanese music. This collection is unique in that LP phonograph records of the music described are included in each volume. Vol. 1 covers gagaku (court music), Buddhist music and biwa (Japanese lute) music. Vol. 2 covers noh and kyōgen. Vol. 3, koto (Japanese zither) music, shakuhachi (flute), etc. In addition to the phono records, each volume contains photo illustrations, historical articles and explanations intended to deepen appreciation of the particular form of music.

- 709 Hōgaku yōgo jiten 邦楽用語辞典
(Dictionary of Music Terminology)
Tanabe Hisao 田辺尚男
Tokyo: Tokyodō Shuppan 東京堂出版 1975.
199 p. Asia Ref. ML100/.T3

A dictionary presenting simple, concise definitions of terms used in Japanese music. Arranged by Japanese syllabic order.

- 710 Kabu ongaku ryakushi 歌舞音楽略史
(Brief History of Music, Dancing and Drama)
Konakamura Kiyonori 小中村清矩
Tokyo: Yoshikawa Hanshichi 吉川半七 1887.
2 v. Asia ML3451/.J3K65

An outline history, in two volumes, of Japanese performing arts. Covers, in general, from ancient times to end of Edo period. Relates the introduction of music from China and Korea, origin of native music and dances, including noh and kabuki, evolution of musical instruments, etc.

JAPANESE MUSIC - GENERAL

- 711 Kinsei hōgaku nempyō 近世邦楽年表
 (Chronology of Pre-modern Japanese Music)
 Tokyo Ongaku Gakkō 東京音楽学校
 Tokyo: Ōtori Shuppan 鳳出版 1974.
 3 v. Asia Ref. ML340/.T64
- A chronology of performances by the various school of Japanese music since the days of their initial formation under Keiō 3 (1867). Gidayū performances are listed for theaters in the three cities of Osaka, Kyoto and Edo but the other are recorded for Edo only. Vol. 1 covers, "Tokiwazu, Tomimoto and Kiyomoto Shools." Vol. 2 consists of "Edo Nagauta with Ō-Satsuma Jōruri Appended." Vol. 3 discusses "Gidayu-bushi."
- 712 Kogaku no shinzui 古楽の真髄
 (Essence of Old Music)
 Izumoji Yoshikazu 出雲路敬和
 Tokyo: Okitsu Shoin 桜橋書院 1943.
 274 p. Asia ML340/.I88
- Compilation of various treatises by the author on ancient Japanese music. The main subject of study include: kagura (Shintō ritualistic music and dance), ancient musical instruments, the national anthem (Kimigayo), gakubu, etenraku, etc.
- 713 Kogakusho ishu 古楽書遺珠
 (Hidden Collection of Old Musical Documents)
 Tenri Daigaku 天理大学
 Tenri: 1974.
 494 p. Asia ML340/.K68
- A collection of six representative, old documentary reproductions, closely related to classic Japanese music, in the custody of the Tenri University Library. Annotations are given at the end of the work.
- 714 Kokuritsu Gekijō hōgaku kōen 国立劇場邦楽公演
 (National Theater: Japanese Music Performances)
 Tokyo: Kokuritsu Gekijō 国立劇場
 1971-1976 (nos. 12-25) Asia PN2924.5/.K3K644
- A collection of 13 printed programs of Japanese music performances held at the National Theater in Japan between 1971 and 1976. Printed programs are for the 12th through 25th performances of the series (Note: Program for the 16th performance missing).

JAPANESE MUSIC - GENERAL

- 715 Kokuritsu Gekijō Nihon ongaku no nagare 国立劇場
日本音楽の流れ
(National Theater: Trend of Japanese Music)
Tokyo: Kokuritsu Gekijō 国立劇場 1975-1976.
3 v. (nos. 1-3) Asia PN2924.5/.K3K648

A compilation of three printed programs of the series, "Trend of Japanese Music," held at the National Theater in Japan. The first performance, January 1975, featured koto (Japanese zither), second in October 1975 was on gidayū, jōruri, etc., and the third, October 1976, presented biwa (Japanese lute).

- 716 Meiji bunkashi dai-9 kan: ongaku engeki-hen 明治文化史
第九巻: 音楽演芸編
(Meiji Period Cultural History, Vol. 9, Music and Theater)
Ed. by Komiya Toyotaka 小宮豊隆編
Tokyo: Yōyōsha 洋々社 1954.
676 p. Asia DS882/.K3/v.9

A compilation of essays on Japanese music and dance and Western music by several noted critics. Articles and authors are as follows: Meiji music and theater by Komiya Toyotaka, gagaku (court music) and noh by Furukawa Hisashi, bunraku (puppet theater) by Miyake Shūtarō, theatrical arts by Toita Yasuji, Japanese music and dance by Machida Kashō and Western music by Nomura Kōichi.

- 717 Meiji ongaku monogatari 明治音楽物語
(Story of Meiji Period Music)
Tanabe Hisao 田辺尚雄
Tokyo: Seibō 青蛙房 1965.
420 p. illus. Asia ML340/.T34

Random essays by the author on musical development, personalities and personal experiences from 1860s to 1920s. Comprised of three parts. Part 1, "From End of Shogunate to Early Meiji Period," describes popular songs, including chōbōkure-bushi (ballads of street troubadours), and rakushū (lampoons) of the period. Part 2, "Meiji Personalities and the Author," discusses theatrical performers and transitions in songs and performing arts during the Meiji period. Part 3, "Story of Meiji and Taishō Period Music," relates musical developments, including the sudden rise in popularity and reputation of naniwa-bushi (story-telling ballad) in the 1890s. There is a closing chapter revealing the personal life of the author.

- 718 Nihon dentō ongaku no kenkyū 日本伝統音楽の研究
(Study of Traditional Music of Japan)
Koizumi Fumio 小泉文夫
Tokyo: Ongaku no Tomo Sha 音楽之友社 1958.
253 p. Asia ML340/.K7

JAPANESE MUSIC - GENERAL

The author views folk songs and children's songs as forming the fundamental bases of Japanese traditional music. Through introduction of the European and American methodology of studying folk songs, a new approach to the study of Japanese folk songs is being contemplated by the author.

- 719 Nihon jōko ongakushi 日本上古音楽史
(History of Ancient Japanese Music)
Sanjō Shōtarō 三條尚太郎
Tokyo: Kōseikaku 厚生閣 1935.
436 p. Asia ML340.2/.S35

A study of the ancient music of Japan with emphasis on music introduced from China and Korea, and their influences on the tonal system of Japanese music, and on the historical development of kagura (Shintō ritualistic music). There are also brief discussions on mikagura (Shintō music at the Imperial Court) in the post-Meiji Restoration period and instruments used in kagura music.

- 720 Nihon kodai ongaku shiron 日本古代音楽史論
(Historical Study of Ancient Japanese Music)
Hagi Mitsuo 萩美津夫
Tokyo: Yoshikawa Kōbunkan 吉川弘文館 1977.
283 p. Asia ML3750/.04

A historical analysis of the role of music in ancient Japanese society and transitions in the musical establishments, instruments, performers, etc., particularly in the field of gagaku (court music).

- 721 Nihon no gakki 日本の楽器
(Japanese Musical Instruments)
Tanabe Hisao 田辺尚雄
Tokyo: Sōshisha 創思社 1964.
381 p. illus. Asia Ref. ML535/.T36

A reference book on the types, features, uses, etc. of Japanese musical instruments. Part 1 is on classical Japanese instruments presently in use. Part 2 is on instruments altered or newly designated in the post-Meiji period. Part 3 covers old instruments which are no longer in use today. Part 4 describes instruments which are used only for special purposes. Part 5 takes up accessories for musical instruments.

- 722 Nihon no ongaku 日本の音楽
(Japanese Music)
Kanetsune Kiyosuke 兼常清佐
Tokyo: Rikugōkan 六合館 1913.
508 p. illus. Asia ML340/.K35

JAPANESE MUSIC - GENERAL

A detailed study of the history, theories and values of Japanese music. Emphasis is laid on Heike biwakyoku (chanting of Tales of Heike to Japanese lute accompaniment) and jiuta (referred to by author as kamigatauta or songs of Kyoto-Osaka areas). The study also covers different types of Korean music and musical theories of China.

- 723 Nihon no ongaku 日本の音楽
(Japanese Music)
Tanabe Hisao 田辺尚雄
Tokyo: Bunka Kenkyūsha 文化研究社 1955.
337 p. Asia ML340/.T354/1955

An analytical survey of the various types, characteristics, tonal system, theories and performances, etc. of classical Japanese music. Types of music discussed include gagaku (court music), Buddhist music and instrumental music of shamisen, biwa (Japanese lute), shakuhachi (flute) and koto (Japanese zither).

- 724 Nihon ongaku 日本音楽
(Japanese Music)
Fujita Shun'ichi 藤田俊一
Tokyo: Nihon Ongakusha 日本音楽社 1947-1963.
v. 2-18. Asia ML340/.N54

A periodical mainly featuring koto (Japanese zither), shamisen and shakuhachi (flute) for readers with interest in Japanese classical music. Published every 2 months.

- 725 Nihon ongaku gairon 日本音楽概論
(Outline Study of Japanese Music)
Iba Takashi 伊庭孝
Tokyo: Kōseikaku Shoten 厚生閣書店 1928.
999 p. illus. Asia ML340/.I232

A study of Japanese music, utilizing time-honored Japanese documents and applying research methods of Western music. Consists of three parts. Part 1 discusses the tonality and rhythm of Japanese music. Part 2 describes Japanese instruments and playing methods. Part 3 notes the developmental stages of Japanese music.

- 726 Nihon ongaku kōwa 日本音楽講話
(Lectures on Japanese Music)
Tanabe Hisao 田辺尚雄
Tokyo: Iwanami Shoten 岩波書店 1919.
764 p. illus. Asia ML340/.T353

JAPANESE MUSIC - GENERAL

Examines the characteristics of ancient Japanese music being transmitted by the Music Department of the Imperial Household Agency. Explains the historical development of music in Japan.

- 727 Nihon ongaku no chōshi no hanashi 日本音楽の調子の話
 (Story of Tonality of Japanese Music)
 Sanjō Shōtarō 三條 尚太郎
 Tokyo: Kōseikaku 厚生閣 1932.
 374 p. Asia ML340/.S355
- Through comparisons with Western and Chinese music, explains in detail the musical theories and characteristics of Japanese music.
- 728 Nihon ongaku no kikikata 日本音楽の聴き方
 (How to Listen to Japanese Music)
 Nachi Toshinobu 那智 俊宣
 Osaka: Osaka Mainichi Shimbunsha 大阪毎日新聞社 1924.
 284 p.
- Explains the historical development and characteristics of Japanese music.
- 729 Nihon ongaku no rekishi 日本音楽の歴史
 (History of Japanese Music)
 Kikkawa Eishi 吉川 英史
 Osaka: Sōgensha 創元社 1965.
 469 p. illus. Asia ML340/.K56
- Describes the history of Japanese music, from ancient to modern ages, in chronological order by the different historical periods. Also discusses Christian and Western music.
- 730 Nihon ongaku no seikaku 日本音楽の性格
 (Characteristics of Japanese Music)
 Kikkawa Eishi 吉川 英史
 Tokyo: Wan'ya Shoten わんや書店 1948.
 247 p. Asia ML340/.K587
- A spiritual appraisal of the qualities that make up Japanese music. Discusses the Confucian concepts of proper conduct and gentleness of spirit that influenced the development of Japanese music. Analyzes Buddhist influences such as rigorous spiritual training in the education of performers, considers the principles of harmony, respect, purity and quietude, as reflected in the tea ceremony, and their influences on Japanese music.

JAPANESE MUSIC - GENERAL

- 731 Nihon ongakushi 日本音楽史
 (History of Songs in Japan)
 Iba Takashi 伊庭孝
 Tokyo: Shinkō Ongaku Shuppansha 新興音楽出版社 1942.
 191 p. Asia ML340/.I23
- With the focus on kayō (Japanese songs), records the birth and development of various types of songs within the Japanese historical context.
- 732 Nihon ongaku to sono shūhen 日本音楽とその周辺
 (Japanese Music and Its Surroundings)
 Ed. by Koizumi Fumio 小泉文夫編
 Tokyo: Ongaku no Tomo Sha 音楽之友社 1973.
 808 p. Asia ML340/.K73
- A collection of essays, in Japanese and English, on music of Japan and adjacent countries, primarily China and Korea. Subjects covered in Japanese essays include musical character of rice-planting songs on Tokunoshima Island, "jige" in Shingon sect Buddhist chants, research on "dan-mono" of koto music, scale and melody of Japanese music, etc. There are articles on the study of "Chui-Chai" songs of China (in English) and a study on rhythm of Korean music. Since this work commemorates the kanreki (60th birthday) of Professor Kikkawa Eishi, there are congratulatory messages, his biographical sketch, his writings and accomplishments, etc.
- 733 Nihon senritsu to wasai 日本旋律と和声
 (Japanese Melody and Harmony)
 Bōda Kazuma 坊田寿真
 Tokyo: Ongaku no Tomo Sha 音楽之友社 1966.
 161 p. Asia ML340/.B63
- A detailed explanation, from many standpoints, of the author's theory on Japanese melody. The author had personally gathered and used as his source materials, the melodies of country songs including folk songs, children's songs, etc. Emphasis is laid on analysis of the scale, cadence and modulation. Explanation is also given of the Japanese harmony based on the melody patterns.
- 734 Omoide no hōgakujin 思出の邦楽人
 (Recollections of Japanese Musical Personalities)
 Tateno Yoshiji 館野善二
 Tokyo: Meiji Shoin 明治書院 1974.
 343 p. Asia ML385/.T28

JAPANESE MUSIC - GENERAL

Profiles of Japanese musical personalities depicted by a TBS (Tokyo Broadcasting Service) official, in charge of Japanese music on radio, who actually came to know them through his work. A light essay but reveals vividly the artistic talents and personalities of such performers and critics as Takemoto Tsunadayū, Tokiwazu Mojibei, Miyagi Michio, Andō Tsuruo, et al. A compilation of entertaining articles which had been published from June 1971 in the monthly periodical, Hōgaku no tomo (Friend of Japanese Music).

- 735 Ongaku geijutsu 音楽芸術
(Musical Arts)
Tokyo: Ongaku no Tomo Sha 音楽之友社 1957-1980.
v. 15-38. Asia ML5/.054

A monthly periodical covering events, reviews, commentaries, round-table discussions, etc. in the Japanese musical field. Also discusses Western musical trends, highlights of musical happenings overseas, etc. A magazine devoted to readers with taste in the more classic, rather than popular, type of music.

- 736 Ongaku gojūnen 音楽五十年
(Fifty Years of Music)
Sonobe Saburō 園部三郎
Tokyo: Jiji Tsūshinsha 時事通信社 1950.
393 p. Asia ML340/.S65

Explains how Japanese music changed and developed with historical events between 1901 and 1950. The author claims that with the demise of feudalism and birth of modern innovations in Japan music was also affected and forced to change. This work is an attempt at historical and cultural evaluation of Japanese music.

- 737 Ongaku gojūnen shi 音楽五十年史
(Fifty Years of Musical History)
Horiuchi Keizō 堀内敬三
Tokyo: Masu Shobō 鱒書房 1948.
309 p. Asia ML340/.H67

Depicts the changes and transitions in music of Japan between the Meiji Restoration (1867) and early Showa period. Notes the rise and fall of Japanese and Western music and analyzes the political, social, economic, cultural and international factors, which directly or indirectly influenced the musical vicissitudes.

- 738 Ongaku jiten 音楽辞典
(Music Dictionary)
Ed. by Horiuchi Keizō 堀内敬三 [他] 編
Tokyo: Ongaku no Tomo Sha 音楽之友社 1962.
2 v. Asia Ref. ML100/.05

JAPANESE MUSIC - GENERAL

Consists of two volumes, one on musical terminology and the other on personalities. Vol. 1 on terminology contains information on types of Japanese and foreign music, definitions of terms, explanations of instruments, etc. Arranged by Japanese syllabic order. Includes a subject index in Japanese and foreign languages. Vol. 2 on personalities has fairly detailed biographies of composers, performers, etc. Modern Japanese musicians are included but personalities associated with classic, traditional Japanese music are excluded. Arranged by Japanese syllabic order. Appended is an index of names in English and foreign languages.

- 739 Ongaku jiten 音楽辞典
(Music Encyclopedia)
Tanabe Hisao and Kikkawa Eishi 田辺尚雄 吉川英史
Tokyo: Heibonsha 平凡社 1954-1958.
12 v. Asia Ref. ML100/.048

Consists of 11 volumes and one volume (v. 12) of indexes. Arranged by Japanese syllabic order. There are personality and subject indexes in Japanese and foreign languages. Comprehensive and detailed, covering the music of the world. Emphasis is on Japanese music. Contains information of a general nature, including scale, instruments, etc.

- 740 Ongaku Meiji hyakunen shi 音楽明治百年史
(One Hundred Years of Music Since Meiji Period)
Horiuchi Kaizō 堀内敬三
Tokyo: Ongaku no Tomo Sha 音楽之友社 1968.
352 p. illus. Asia ML340/.H672

Records the changes and transitions in music in Japan during the 100 years since the first year of Meiji period (1868). Pays particular attention to the rapid acceptance and absorption of Western music and by contrast, the slow growth of Japanese music.

- 741 Ongaku nenkan 音楽年鑑
(Music Annual)
Tokyo: Ongaku no Tomo Sha 音楽之友社 1949-1979.
29 v. Asia ML21/.053

An annual of the year's events and a dictionary of personalities and organizations in the field of Japanese and Western music. Consists of four parts. The first part, "General Summary of Musical World," records the highlights of the year in various musical sectors, such as composing, recordings, choruses, gagaku (court music), Japanese dancing, etc. The second is a "Roster of Music-Affiliated Personalities." The third is a listing of "Music-Affiliated Organizations," and the fourth, announcements of newly published books, references, etc. on music.

JAPANESE MUSIC - GENERAL

- 742 **Rajio hōgaku no kanshō** ラジオ邦楽の鑑賞
(Appreciation of Japanese Music on Radio)
Machida Kashō 町田嘉章
Tokyo: Hōsō Shuppan Kyōkai 放送出版協会 1950.
327 p. Asia ML340/.M322
- Serves as a handbook to appreciation of Japanese music broadcast on radio. Comprised of three parts. Part 1 presents background information on Japanese music. Part 2 explains the different types of music, including gagaku (court music), biwa (Japanese lute), shakuhachi (flute), etc. Part 3 classifies Japanese music by different categories such as Dōjōji-mono (Dōjōji Temple music), michiyuki-mono (love suicide music), Kanjinchō-mono (Subscription List music), etc. As appendices, there are "Glossary Abstract of Japanese Musical Terminology" and "Simplified Lineage Charts of Japanese Musical Performing Arts".
- 743 **Shintei kindai waseigaku: kindai oyobi gendai no gihō**
新訂近代和声学 — 近代及び現代の技法
(Modern Theory of Harmony, A Revised Edition: Modern and Present Techniques)
Matsudaira Yoritsune 松平頼則
Tokyo: Ongaku no Tomosha 音楽之友社 1969.
407 p. illus. Asia ML160/.M38
- A study of the musical scales, melodies, etc. of Oriental and Western music. In essence, a technical manual explaining composition techniques. Chapter 4 is devoted to Japanese music. Types of music described include gagaku (court music), saibara, shōmyō (Buddhist chant) of Shingon and Tendai sects, sōkyoku (Japanese zither music), shamisen music, biwa (Japanese lute), etc.
- 744 **Shōsōin gakkī chōsa gaihō** 正倉院楽器調査概報
(Survey Report on Musical Instruments in Shōsōin)
Shiba Sukehiro 芝祐泰
Tokyo: Kunaichō 宮内庁 1951-1953.
3 v. illus. Asia DS801/.J368
- This report, compiled by the four authors between 1948 and 1952, covers musical instruments in the Shōsōin, the Imperial Repository in Nara. With photographic illustrations, this survey presents detailed descriptions and measurements of 18 types of musical instruments, most of which reportedly date back to the 8th century or earlier.
- 745 **Shōsōin gakkī no kenkyū** 正倉院楽器の研究
(Study of Musical Instruments in the Shōsōin)
Hayashi (Nagaya) Kenzō 林「長屋」謙三
Tokyo: Kazama Shobō 風間書房 1964.
370 p. illus. Asia ML535/.N3

JAPANESE MUSIC - GENERAL

Through examination of various types of source materials, including the musical instruments still stored in the Shōsōin (the Imperial Repository in Nara), the author attempts to recreate the music of the distant past.

- 746 Shōsōin no gakkī 正倉院の楽器
(Musical Instruments in Shōsōin)
Ed. by Shōsōin 正倉院編
Tokyo: Nihon Keizai Shimbunsha 日本経済新聞社 1967.
234 p. illus. Asia ML535/.S56

A complete coverage, with explanations and illustrations, including color photos, of musical instruments in the custody of Shōsōin (Imperial Repository in Nara). There are essays on "Background History and Present Status of Musical Instruments in Shōsōin," "Investigative Study of Musical Instruments in Shōsōin," etc. Furthermore, there is an English article titled, "Musical Instruments in the Shōsōin," at the end of the work.

- 747 Tōa ongaku ronsō 東亞音樂論叢
(Essays on East Asian Music)
Ed. by Kishibe Shigeo 岸辺成雄編
Tokyo: Yamaichi Shoten 山一書店 1943.
890 p. Asia ML330/.K58

A collection of over 30 essays on Japanese and Oriental music, written by the ex-students and colleagues of Tanabe Hisao in commemoration of his 60th birthday. Tanabe Hisao is a noted critic and authority on East Asian music. Essays include "Musical Performances of Kabuki," by Kawatake Shigetoshi, "On the Significance of Chinese Bugaku," by Taki Ryōichi, etc. Subjects cover a wide field of Japanese music and the musical styles of China and Korea.

- 748 Tōyō ongaku kenkyū 東洋音樂研究
(Journal of the Society for Research in Asiatic Music)
Ed. by Toyo Ongaku Gakkai 東洋音樂学会編
Tokyo: Ongaku no Tomo Sha 音楽之友社 1951-1958.
nos. 9-15. Asia ML5/.T6

As the title states, this publication is an academic organ of the Society for Research in Asiatic Music, founded in 1936 in the Tokyo University of Art, Department of Music. The publication is irregular, with No. 9 appearing in March 1951, 10-11 in December 1952 and 12-13 in September 1954. The latter issue is a special edition on shōmyō (Buddhist chant). There are a number of articles in English, e.g., no. 9 contains "Two Problems: Sangaku or Sarugaku," by Hayashi Kenzō, "Wind Instruments of the Ainu," by Tarō Ōta, "On the P'i-p'a or Chinese Lutes," by Taki Ryōichi. A scholarly journal on Asiatic music.

MUSICAL INSTRUMENTS

- 749 Biwa dokuhon 琵琶読本
(Biwa Reader)
Yoshimura Gakujo 吉村岳城
Tokyo: Shiba Shoin 芝書院 1933.
372 p. illus. Asia ML1015/.B55Y68
- A reference book on the biwa (Japanese lute), including history of the Satsuma biwa, instructions on its playing, singing of biwa songs, etc.
- 750 Biwa zenshū 琵琶全集
(Biwa Collection)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二, 田村西男編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会
1927.
487 p. (Nihon onkyoku zenshū, 5 日本音曲全集, 5)
Asia ML340/.N55/v.5
- A collection of the words to 102 biwa (Japanese lute) songs of the Satsuma and Chikuzen schools. Brief headnotes are given for each song. Arrangement is by Japanese syllabic order. A concise history of biwa songs and an index are included at the end of the work.
- 751 Bugaku zusetsu 舞楽図説
(Illustrated Book of Court Dance Music)
Kawabata Sanehide 河鱈実英 [他]
Tokyo: Meiji Toshō 明治図書 1957.
249 p. illus.
- A compilation of photographs of old bugaku (court dance music) pictures of the Music Department, Imperial Household Agency. Detailed explanatory notes presented. Instruments, costumes, masks, etc. are also shown.
- 752 Bugaku zusetsu 舞楽図説 新訂
(Illustrated Book of Court Dance Music)
Otsuki Nyoden 大槻如電
Tokyo: Rikugōkan 六合館 1927.
2 v. illus. Asia GV1695/.088
- A publication, in two volumes, of explanatory notes and remarks on illustrations of bugaku (court dance music). Vol. 1 contains explanatory notes on samai (left dance) which was introduced from China, as well as remarks on history, kinds, terms, etc. of bugaku. Vol. 2 contains notes on umai (right dance) which was introduced from Korea. This work is an orientation guide to bugaku.

MUSICAL INSTRUMENTS

- 753 Busō gafushū 撫 箏 雅 譜 集
(Collection of Koto Song Texts)
Tokyo: Edo Shorin 江戸書林 1809.
3 v. Asia X M142/.K6Y38
- A collection, in three volumes, of the song texts of the Ikuta school of koto (Japanese zither) music.
- 754 Gagaku 雅 楽
(Court Music)
Ed. by Sōshisha 創思社編
Tokyo: 1973.
266 p. illus. Asia FO X ML340/.G25
- Primarily, a folio-sized album with 245 plates of color photos presenting a vivid, comprehensive portrayal of gagaku (court music). Fairly detailed explanations of the photos are given. Covers different types of dances, musical instruments, costumes, masks, accessories, etc. Also included are articles in both Japanese and English on the appreciation, historical transition, etc. of gagaku. The four genres of gagaku are discussed: kangen (instrumental ensemble), bugaku (court dance music), saibara and rōei (songs), and kagura (ritual music for Shinto ceremonies).
- 755 Gagaku kanshō 雅 楽 鑑 賞
(Appreciation of Court Music)
Oshida Yoshihisa 押田良久
Tokyo: Bunkendō Shichiseisha 文憲堂七屋社 1969.
306 p. illus. Asia ML340/.082
- Discusses, in layman's language, the various facets of gagaku, the ancient court music of Japan. Gagaku includes the genre of "ritual music for Shintō ceremonies," which has four major parts derived from ancient native music: kagura, Yamatomai, kusemai and azuma asobi. Gagaku also includes the main genre of bugaku (court dance music), which developed from Tōgaku, the art music and dance of the T'ang dynasty court, and Komagaku, music of Korea, both of which were introduced to Japan around the 7th century. This work also denotes the instrumentation and the accompanying dances for the different pieces.
- 756 Gagaku kogakufu no kaidoku 雅 楽 — 古 楽 譜 の 解 読
(Court Music: Explanations of Ancient Music Sheets)
Hayashi Kenzō (Nagaya Kenzō) 林 謙三 [長屋 謙三]
Tokyo: Ongaku no Tomosha 音楽の友社 1969.
547 p. Asia ML431/.N25

MUSICAL INSTRUMENTS

A collection of essays, which examine from various standpoints, Oriental music with the focus on Japanese music. Emphasis is laid on recreating the old image of gagaku (court music) through studies of ancient music sheets.

- 757 Gagaku: ōchō no kyūtei geinō 雅楽 — 王朝の宮廷芸能
(Gagaku: Performing Art of the Emperor's Court)
Ed. by Geinōshi Kenkyūkai 芸能史研究会編
Tokyo: Heibonsha 平凡社 1970.
380 p. illus. (Nihon no koten geinō, 2 日本の古典芸能, 2)
Asia PN2921/.N53/v.2

Traces the historical background and traditions of gagaku (court music). Records that gagaku did not simply remain an important cultural art but through Imperial patronage, was assimilated and reorganized to suit the Japanese tastes and customs and developed into a native performing art.

- 758 Gagaku shū 雅楽集
(Court Music Collection)
Tōgi Bunrei 東儀文礼
Tokyo: Hōmeikai 鳳明会 1934.
3 v. Asia ML340/.T64

A collection, in three volumes, of musical notations for and explanations of the secret arts of playing gagaku (court music) instruments. Vol. 1 is on hōshō (mouth organ), Vol. 2 on ryūteki (flute) and Vol. 3 on hichiriki (oboe).

- 759 Gagaku sōfu 雅楽総譜
(Musical Scores of Japanese Court Music)
Shiba Hiroyasu 芝祐泰 採譜
Tokyo: Ryūginsha 龍吟社 1955-1956.
2 v. (v.1-2). illus.

Musical scores and explanations of gagaku (court music) in two volumes. Vol. 1 covers gagaku orchestral music and Vol. 2, saibara (according to the author, originally a kind of ancient Japanese folk song adapted to Imperial court music). The explanations are translated into English and French. The poems have Romanized readings with English and French translations.

- 760 Gosenfu ni yoru shamisen no hikikata 五線譜による三味線のひき方
(Playing the Shamisen with Use of the Five-staff Musical Sheets)
Kineya Eizemon 杵屋栄左衛門
Tokyo: Zenongakufu Shuppan 全音楽譜出版 1953.
100 p.

MUSICAL INSTRUMENTS

An experimental, orientation guide utilizing the five-staff Western musical sheets for the Japanese shamisen which had not, heretofore, employed musical scores.

- 761 Ikutaryū kinkyoku uta no umi 生田流琴曲歌之海
(Collection of Ikuta School of Koto Music)
Ishida Ijūrō 石田猪干郎
Kyoto: Ogidō 尾木堂 1889.
2 v. (v.2-3). Asia M142/.K6185

A collection of koto (Japanese zither) songs of the Ikuta school of koto music.

- 762 Issoryū fue yubizukeshū 一増流笛指附集
(Fingering Instructions for Isso School Flute)
Ed. by Morikawa Sōkichi 森川莊吉編
Dairen: Ichijukai 一樹会 1944.
53 p. Asia ML990/.R9M67

A book of instructions on basic fingering movements for the nōgaku fue-kata (noh flutist) of the Isso school.

- 763 Issoryū shōkashū 一増流唱歌集
(Collection of Isso School Songs)
Isso Matarokurō 一増又六郎
Tokyo: Wan'ya Shoten 万んや書店 1953.
2 v. Asia PN2924.5/.N6I86

A collection, in two volumes, of flute songs of the Isso school nōgaku fue-kata (noh flutist). Examples are Matsukaze (Pine Wind or Three Sisters on the Seashore), Ataka (Ataka Barrier Gate), etc.

- 764 Kabu himmoku 歌 儺 品 目
(Gagaku Glossary)
Ogawa Morinaka 小川守中 Ed. by Masamune Atsuo 正宗敦夫編
Tokyo: Nihon Koten Zenshū Kankōkai 日本古典全集刊行会
1930.
2 v. Asia ML340/.F24

A detailed glossary, in 10 volumes (12 issues), of gagaku (court music) terminology with quotations from original materials. Reprinted in block characters. Compiled by Ogawa Morinaka in 1822 or prior. A valuable reference for specialists and orientation guide for beginners.

NUSICAL INSTRUMENTS

- 765 Komparuryū taiko fu 金春流太鼓譜
 (Musical Scores for Komparu School Drums)
 Ed. by Fukao Sakujirō 深尾作次郎 写
 2 v. Asia MT662/.F873
- Practically an identical version of the Komparu taiko fuzuke (Musical Scores, with Notations, for Komparu Schools Drums). Notations have been added to various plays of Komparu school noh texts and instructions on playing the taiko (stick drums) have been indicated in red.
- 766 Komparuryū taiko fuzuke 金春流太鼓譜附
 (Musical Scores, with Notations, of Komparu School Drums)
 Ed. by Fukao Sakujirō 深尾作次郎 写
 2 v. Asia MT662/.F872
- Musical scores with notations for various plays of the Komparu school noh texts.
- 767 Komparuryū taiko keiko hikae 金春流太鼓稽古控
 (Memo of Komparu School Drum Practices)
 Ed. by Fukao Sakujirō 深尾作太郎 写
 1 v. Asia MT662/.F87
- A reminder of instructional hints for practices of the taiko (stick drum) of the Komparu school of noh drama.
- 768 Komparuryū taiko zensho 金春流太鼓全書
 (Complete Work on Komparu School Drums)
 Komparu Sōichi 金春惣一
 Tokyo: Nōgaku Shorin 能楽書林 1953.
 322 p. Asia MT662/.K65
- Explains the musical theory behind taiko (stick drums) used in noh drama. Gives practical instructions on how to play the drums.
- 769 Kōryū kotsuzumi seifu 幸流小鼓正譜
 (Musical Scores for Kō School Shoulder Hand Drums)
 Kō Yoshimitsu 幸祥光
 Tokyo: Nōgaku Shorin 能楽書林 1956.
 2 v. Asia MT662/.K68
- A compilation, in two volumes, of musical scores for different pieces, classifying and noting the hand movements used in the Kō school of nōgaku kotsuzumi-kata (noh shoulder hand drum player). Kō is one of four such existing schools.

MUSICAL INSTRUMENTS

- 770 Kotsuzumi geiwa 小鼓芸話
(Art Talks on Shoulder Hand Drums)
Tanabe Sōtarō 田鍋惣太郎
Tokyo: Wan'ya Shoten わんや書店 1958.
189 p. illus.

Comprised of three parts. Part 1 is a presentation by the author, who is a noted player of kotsuzumi (shoulder hand drum), on the basic knowledge of kotsuzumi. Part 2 consists of art talks, including the author's recollections of noh stage appearances and the role of kotsuzumi in different noh plays. Part 3 is a memoir of 60 years of stage performances and history of the noh world of Nagoya. A good reference on kotsuzumi and its role in noh performances.

- 771 Kotsuzumi to tomo ni 小鼓とともに
(Together with the Shoulder Hand Drums)
Kō Yoshimitsu 幸祥光
Tokyo: Wan'ya Shoten わんや書店 1968.
241 p. illus. Asia F ML419/.K6

An autobiography, including art talks, of Kō Yoshimitsu (1892--), head of the Kō school of nōgaku kotsuzumi-kata (noh shoulder hand drum player). A detailed performance chronology (1904-1968) of the author is appended.

- 772 Miyagi Michio sangen gakufu 宮城道雄三絃楽譜
(Miyagi Michio's Musical Scores for Japanese Zither)
Miyagi Michio 宮城道雄
Tokyo: Hōgakusha 邦楽社 1954-1956.
8 v.

A collection, in eight volumes, of Miyagi Michio's musical scores for sangen (Japanese zither). Includes favorite pieces such as Rokudan-no-shirabe, Shōchikubai, etc.

- 773 Nihon gakudō sōsho 日本楽道叢書
(Japanese Music Series)
Ed. by Hazuka Keimei 羽塚啓明編
Nagoya: Gakubu Kenkyūkai 楽舞研究会 1932.
12 v. Asia ML340/.H35

A collection of rare books on gagaku (court music). Subjects covered include tonality and rhythm, kumemai, bugaku (court dance music), etc. Detailed explanations are given. Edited and published to inform the public of the availability of valuable musical documents.

MUSICAL INSTRUMENTS

- 774 Saibara yakufu 催馬楽記譜
(Musical Scores of Saibara)
Yamai Motokiyo 山井基清
Tokyo: Iwanami Shoten 岩波書店 1966.
302 p.
- Saibara, a song of gagaku (court music) genre, which developed from Komagaku (Korean music), is scored on musical sheets and its various facets are explained.
- 775 Shakuhachi no gakuri to jissai 尺八の楽理と実際
(Theories and Practices of Shakuhachi)
Yoshida Seifū and Maeda Kafū 吉田晴風・前田佳風
Tokyo: Kōransha 交蘭社 1939.
237 p. Asia ML990/.S5Y68
- The author, who is a composer and player of Kinko school shakuhachi (Japanese flute), presents information considered basic and necessary for the playing of the shakuhachi.
- 776 Shakuhachi shikō 尺八史考
(Historical Background of Shakuhachi)
Kurihara Kōta 栗原広太
Tokyo: Kawase Junsuke 川瀬順輔 1925.
263 p. Asia ML990/.S5K87
- Delves into the details of shakuhachi (Japanese flute) as a musical instrument. Explains its origin, etymology, transitions and musical role.
- 777 Shamisen bunkafu 三味線文化譜
(Shamisen Musical Scores)
Ed. by Hōgakusha 邦楽社編
Tokyo: 1952-1956.
10 v.
- A collection, in 10 volumes, of musical scores for shamisen, indicating the first, second and third strings. With the use of numerals and codes, gives instructions on finger movements and techniques. Includes kouta, nagauta, kiyomoto, haute, zokkyoku, gidayū, etc.
- 778 Shamisen ongakushi 三味線音楽史
(History of Shamisen Music)
Tanabe Hisao 田辺尚雄
Tokyo: Sōshisha 創思社 1963.
240 p. illus. Asia ML340/.T35

MUSICAL INSTRUMENTS

Discusses the origin, nomenclature, transmittal processes and present state of shamisen as a musical instrument. Utilizing old documents and references, the author also takes up various aspects of shamisen music.

- 779 Shinran Shōnin onkyūseki Chikuzen biwa uta 親鸞聖人
御旧跡筑前琵琶歌
(Chikuzen Biwa Songs of Historic Sites Associated with Priest Shinran)
Tachibana Ittei 橘一定
Tokyo: Tachibana Chikuzen Biwa Sōke Shuppambu 橘筑前
琵琶宗家出版部
1923. Asia ML1015/.B55T32
3 v.

A collection, in three volumes, of Chikuzen biwa (Japanese lute) songs about historic sites associated with Priest Shinran (1173-1263).

- 780 Sōkyoku gakufu Miyagi Michio sakkyokushū 箏曲楽譜
宮城道雄作曲集
(Musical Scores for Koto Music Composed by Miyagi Michio)
Miyagi Michio 宮城道雄
Tokyo: Katei Ongakukai 家庭音楽会 1955.
13 v.

Musical scores for use as instructional materials in the sōkyoku department (Koto or Japanese zither music) of the Tokyo Music School, presently, the Tokyo National University of Fine Arts and Music. The first edition was published in 1931. Includes representative pieces such as Seoto, Haru-no-umi, Sakura hensōkyoku, etc. Comprised of 13 volumes.

- 781 Sōkyoku kashū: Ikutaryū 箏曲歌集—生田流
(Collection of Koto Songs: Ikuta School)
Takahashi Ichisaku 高橋市作
Tokyo: Hakushindō 博信堂 1920.
300 p.

A collection of koto (Japanese zither) songs used for practice by the Ikuta school of koto music.

- 782 Sōkyoku no chishiki 箏曲の知識
(Knowledge of Koto Music)
Nakajima Toshiyuki 中島利之
Osaka: Maekawa Gōmei Kaisha 前川合名会社 1936.
369 p. Asia M142/.K6N34

MUSICAL INSTRUMENTS

This book presents, for the benefit of persons with koto (Japanese zither) music as a hobby, general information on the subject. It aims to make them understand koto music from a popular viewpoint.

- 783 Sōkyokushū 箏曲集
(Collection of Koto Songs)
Ed. by Tokyo Ongaku Gakkō 東京音楽学校編
Tokyo: Mombushō 文部省 1888.
1 v. Asia M142/.K6J36

A collection of koto (Japanese zither) songs sanctioned by the music examiner of the Ministry of Education during the Meiji period.

- 784 Sōkyoku taii shō 箏曲大意抄
(Koto Music Collection)
Yamada Shōri 山田松理
Kyoto: Hayashi Yoshihei 林芳兵衛 1903.
6 v. Asia M142/.K6Y35

A collection, in six volumes, of the music scores of the Yamada school of koto (Japanese zither) music. Contains pieces of koto-kumiuta (oldest form of koto song). The first volume contains sketches and explanations of the koto as a musical instrument.

- 785 Sōkyoku to jiuta 箏曲と地歌
(Koto Music and Jiuta)
Ed. by Tōyō Ongakkai 東洋音楽会編
Tokyo: Ongaku no Tomosha 音楽之友社 1967.
327 p. illus. Asia M142/.K6T6

A comprehensive study of koto (Japanese zither) music and the accompanying jiuta. Main chapters are: "History of Sōkyoku and Jiuta" by Kikkawa Eishi; "Study of Japanese Koto in Ancient Times" by Hayashi Kenzō; and "Sōkyoku as Japanese Song Literature" by Hirano Kenji. A "Jiuta and Sōkyoku Bibliography" is appended and significant materials are annotated.

- 786 Yamadaryū sōka hachiyōshū 山田流箏歌八葉集
(Collection of Yamada School Koto Songs)
Nakanoshima Shōsen 中能島松仙 [他]
Tokyo: Sōkyoku Hachiyōkai 箏曲八葉会 1930.
356 p. Asia M142/.K6N343

A comprehensive collection of koto (Japanese zither) song texts, with instrumental notations, of the Yamada school.

TRADITIONAL AND POPULAR SONGS

- 787 Chūsei kayō no kenkyū 中世歌謡の研究
(Study of Japanese Songs of Middle Ages)
Agō Toranoshin 吾郷寅之進
Tokyo: Kazama Shobō 風間書房 1971.
710 p. Asia PL761/.A46

Essays by the author on his study of the origin and special characteristics of kayō (Japanese songs) of the Middle Ages.

- 788 Chūsei kayōshū 中世歌謡集
(Collections of Japanese Songs of Middle Ages)
Ed. by Asano Kenji 浅野建二校註
Tokyo: Asahi Shimbunsha 朝日新聞社 1956.
322 p.

Collections of representative kayō (Japanese songs) of Middle Ages, namely, Kanginshū and Chūko zasshōshū. Explanatory comments are given for each and there is a listing of significant research materials. Headnotes are included in the texts. Kanginshū was compiled in early 16th century and contains enkyoku, dengaku and sarugaku songs, taueuta, funauta, etc. Chūko zasshōshū is a collection of various songs of the Heian period (794-1192), spanning about 400 years.

- 789 Dōyō saijiki 童謡歳時記
(Annual Chronicle of Children's Songs)
Fujita Tamao 藤田圭雄
Tokyo: Maki Shoten 牧書店 1965.
259 p. illus. Asia ML2551/.J38F8

A compilation of songs published in the Mokuyō techō (Thursday Notebook), a children's song magazine edited by Satō Hachirō, a poet and writer of children's songs. The songs are divided into the four seasons of the year and impressions are related or comments are made on the various songs associated with the different seasons. Written with the intent to instruct young admirers of Satō Hachirō on how to write children's songs. The author himself is a composer of children's songs.

- 790 Edo kouta 江戸小唄
(Edo Kouta)
Kimura Kikutarō 木村菊太郎
Tokyo: Engeki Shuppansha 演劇出版社 1964.
689 p. Asia PL731/.K55

TRADITIONAL AND POPULAR SONGS

A collection of 423 Edo kouta with explanatory commentaries. Of the total, 382 songs were either composed during the Edo period or the original pieces, from which these songs were derived, emerged during the same period. In addition to the 382 songs, 41 parodies which emanated during or after the Meiji period are included.

- 791 Enka no Meiji Taishō shi 演歌の明治大正史
(Meiji and Taisho History of Enka)
Soeda Tomomichi 添田知道
Tokyo: Iwanami Shoten 岩波書店 1965.
264 p. illus. Asia ML2851/.J3S65

An entertaining account of the origin and evolution of enka (popular songs sung by street singers) from about 1887 to 1926. Gives the social-political and historical background in explaining the different enka, such as kairyōbushi, oppekepe-bushi, etc. The author's personal experiences are related in the following entry, Enkashi no seikatsu (Life of a Japanese Troubadour).

- 792 Enkashi no seikatsu 演歌師の生活
(Life of a Japanese Troubadour)
Soeda Tomomichi 添田知道
Tokyo: Yūzankaku 雄山閣 1967.
296 p. Kajiya

Intermingling his personal experiences as a composer and singer of enka (popular songs sung by street singers), the author traces the transitions of enka from Meiji through Taishō periods, and describes the unique and fundamental features of enka. Presents an overall view of enka and its role in the lives of the people.

- 793 Enkyoku jushichi jō 宴曲十七帖 附 謡曲末百番
(Enkyoku 17 Volumes)
Ed. by Yoshida Tōgo and Nomura Hachirō 吉田東悟 野村八郎 校注
Tokyo: Kokusho Kankōkai 国書刊行会 1912.
464 p. Asia PL735/.E56

A compilation into one volume of a total of 17 volumes of enkyoku (Japanese songs popular in the late Kamakura to early Muromachi periods). Included in the 17 volumes are Enkyokushū (5 vols.), Enkyokushō (3 vols.), Kyūhyakushū (1 v.), etc. Kana readings are given for the texts and headnotes are added. There is an introductory essay explaining enkyoku. This work is significant in that it leads the way for subsequent researches on enkyoku.

TRADITIONAL AND POPULAR SONGS

- 794 Enkyoku no kenkyū 宴曲の研究
(Study of Enkyoku)
Inui Katsumi 乾克己
Tokyo: Ōfūsha 桜楓社 1972.
574 p. illus. Asia PL731/.I68
- A study of enkyoku (Japanese songs popular in the late Kamakura to early Muromachi periods). Divided into two parts. Part 1 is titled, "Materials and Expressions of Enkyoku," and consists of 11 chapters, primarily on enkyoku and its relations to waka poetry, linked verses, storytelling, Buddhism, etc. Part 2 is titled, "Japanese Songs and Performing Arts Associated with Enkyoku," and presents new materials on kayō (Japanese songs) in the Kanazawa Bunko (Collection) and examines the relationship between performing arts and popular religious beliefs.
- 795 Enkyoku shūsei 宴曲集成
(Enkyoku Collection)
Ed. by Takeishi Akio 武石彰夫編
Tokyo: Koten Bunko 古典文庫 1972.
5 v. Asia PL761/.E55
- A collection, in five volumes, of enkyoku, a type of Japanese song popular in the Middle Ages. Examples are Enkyokushō, Enkyokushū (1295), Kyūhakushū (1303), etc. Since these are photo reproductions of the Sonkeikakubon written in calligraphy, there are no reprints in block characters. Brief explanations are included at the end of each volume.
- 796 Kagurauta Saibara Ryōjin hishō Kanginshū 神楽歌 催馬楽
梁塵秘抄 閑吟集
(Collections of Old Japanese Songs)
Ed. by Usuda Jingorō and Shimma Shin'ichi 臼田甚五郎 新聞進一
Tokyo: Shōgakkan 小学館 1976.
483 p. illus. (Nihon koten bungaku zenshū, 25 日本古典文学全集, 25)
Asia PL753/.N57/v.25
- The textual section of each is arranged in three horizontal columns with headnotes at the top, texts in the center and translations into conversational form at the bottom. Kana readings are given for the texts. Simple explanations and detailed reference listings precede each of the four collections.
- 797 Kaichū nagauta nihyakuban 懷中 長唄二百番
(Pocket-sized Edition of 200 Nagauta)
Hōmoto Tokubei 法本徳兵衛
Tokyo: Hōmoto Shoten 法本書店 1918.
289 p. Asia M1812/.K33

TRADITIONAL AND POPULAR SONGS

A bound volume of two booklets: Kaichū nagauta hyakuban (Pocket-sized 100 Nagauta) and Zoku nagauta hyakuban (Pocket-sized 100 Nagauta, Supplement). The first booklet contains 105 nagauta, printed in block characters with kana readings, and the second, 109 nagauta.

798 Katō 河東

(Katō)

Sasa Seisetsu (Seiichi)

佐々醒雪 [政一]

Tokyo: Hakubunkan

博文館 1926.

256 p. illus.

Katō is the abbreviated name of katō-bushi jōruri. Also called Edo-bushi. In the introductory section relates the history, transitions, characteristic, etc. of katō. Detailed comments are appended to representative pieces such as Sukeroku, Matsu-no-uchi, etc.

799 Kwaraban hayariuta

瓦版のはやり唄

(Popular Songs in Tile Block Print)

Mitamura Engyo

三田村鳶魚

Tokyo: Shun'yōdō

春陽堂

1926.

290 p.

Asia M1812/.N58K38

Takes a look at the hayariuta (popular songs) in the kwaraban (tile block print) published in Edo since the Kaei period (1848-1854).

800 Kayō

歌謡

(Japanese Songs)

Ed. by Ikeda Yasaburō

池田弥三郎編

Tokyo: Kadokawa Shoten

角川書店

1977-1978.

2 v.

illus. (Kanshō Nihon koten bungaku, 415

鑑賞日本古典

文学, 415)

Asia PL726.1/.K33

Comprised of two volumes. Kayō I is a collection of Kiki kayō or songs from Kojiki (Records of Ancient Matters) and Nihon shoki (Chronicles of Japan). Kayō II covers songs of the Middle Ages to modern times. Contains Ryōjin hishō, Kanginshū, Ryūtatsu-bushi kayō.

801 Kayōshū

歌謡集

(Collection of Japanese Songs)

Ed. by Masamune Atsuo

正宗敦夫編

Tokyo: Nihon Koten Zenshū Kankōkai

日本古典全集刊行会 1934.

3 v.

Asia PL761/.K38

A collection, in three volumes, of various types of kayō (Japanese songs), arranged generally in chronological order. There is an introductory section, with commentaries on kayō, in each volume.

802 Kentei shōgaku shōka

検定小学唱歌

(Officially Approved Grammar School Songs)

Ed. by Nōsho Benjirō

納所弁次郎編

Tokyo: Kyōbunsha

京文社

1929.

430 p.

Asia M1994/.N28K45

TRADITIONAL AND POPULAR SONGS

A compilation of grammar school songs suitable as instructional materials during the early Meiji period. Categorized by grade levels. Includes both song texts and musical scores.

- 803 Kinsei kayōshū 近世歌謡集
(Collection of Japanese Songs of Modern Times)
Ed. by Sasano Katsushi 笹野堅
Tokyo: Asahi Shimbunsha 朝日新聞社 1956.
424 p.

A collection of representative kayō (Japanese songs) of modern times. Includes the following: Ryūtatsu-bushi kouta shūsei, Sabishikiza no nagusami, Himekomatsu, Hina no hitofushi, etc.

- 804 Kiyomoto zenshū 清元全集
(Kiyomoto Complete Collection)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二・田村西男編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会 1928.
480 p. (Nihon onkyoku zenshū, 3 日本音曲全集, 3)
Asia ML340/.N55/v.3

A collection of 104 kiyomoto-bushi pieces. Brief summaries and comments are given at the end of each piece. Glossary of terms is given in the headnotes. Pieces are arranged in syllabic order and commonly used titles are also given. The history of kiyomoto-bushi and an index are included at the end.

- 805 Kokuritsu Gekijō shōmyō kōen 国立劇場声明公演
(National Theater Buddhist Chant Performances)
Kokuritsu Gekijō 国立劇場
Tokyo: 1970-1974.
5 v. Asia PN2924.5/.K3K647

A compilation of the printed programs of the various shōmyō (Buddhist chant) performances held annually at the National Theater. The program numbers are explained.

- 806 Kokyoku zenshū: katō, itchū, sonohachi, ogie 古曲全集
河東, 一中, 蘭八, 荻江
(Collection of Old Songs: Katō, Itchū, Sonohachi, Ogie)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二・田村西男編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会
1927.
555 p. (Nihon onkyoku zenshū, 11 日本音曲全集, 11)
Asia ML340/.N55/v.11

TRADITIONAL AND POPULAR SONGS

A collection of 68 katō-bushi, 60 itchū-bushi, 10 sonohachi-bushi and 28 ogie-bushi songs. Words were taken from various types of texts. Explanations are given for each song. Arranged by Japanese syllabic order.

- 807 Kotouta oyobi jiuta zenshū 箏唄及地唄全集
(Collection of koto Songs and Jiuta)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二・田村西男編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会
1927.
463 p. (Nihon onkyoku zenshū, 6 日本音曲全集, 6)
Asia ML340/.N55/v.6

A collection of 212 koto (Japanese zither) songs and 316 jiuta. Both types of songs are arranged by Japanese syllabic order. A brief explanation is given for each song.

- 808 Kouta, utazawa, hauta zenshū 小唄・うた沢・端うた全集
(Collection of Kouta, Utazawa and Hauta)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二・田村西男編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会
1927.
464 p. (Nihon onkyoku zenshū, 4 日本音曲全集, 4)
Asia ML340/.N55/v.4

A collection of 197 kouta, 420 utazawa, 170 hauta. Arranged by Japanese syllabic order. Brief headnotes are included. Concise histories of kouta, utazawa and hauta are given at the end of the work.

- 809 Mom bushō sentei shukusaijitsu gishikiyō shōka 文部省撰定
祝祭日儀式用唱歌
(Songs for Holidays and Ceremonies Selected by Ministry of Education)
Tokyo: Dai Nihon Tosho Kabushiki Kaisha 大日本図書株式会社
1936.
55 p.

A compilation of song texts and musical scores of 10 songs sung before World War II on holidays and ceremonial occasions such as Kigensetsu (Empire Founding Day) on February 11, Tenchōsetsu (Emperor's Birthday) on April 29 and Meijisetsu (Emperor Meiji's Birthday Anniversary) on November 3. Musical sheets for choruses are included.

- 810 Nagauta keiko tebigigusa 長唄けいこ手引草
(Guidebook for Nagauta Practices)
Machida Hirozō 町田博三
Tokyo: Hōgaku Kenkyūkai 邦楽研究会 1923.
541 p. Asia M1812/.M33

TRADITIONAL AND POPULAR SONGS

A guidebook for those who are interested in and desire to actually learn nagauta for those who want to make a theoretic study of it. Part 1 contains technical instructions on singing and the playing of shamisen and drums. Part 2 is a discussion of nagauta.

- 811 Nagauta meikyoku yōsetsu 長唄名曲要説
(Annotated Famous Nagauta Songs, Supplements)
Asakawa Gyokuto 浅川玉兎
Tokyo: Nagauta Tomo no Kai 長唄友の会 1967.
2 v. Asia PL761/.A83
- Supplemental work to Nagauta meikyoku yōsetsu, 1950, and Zoku nagauta meikyoku yōsetsu, 1960. Supplement 1 contains 25 songs and Supplement 2 has 23 songs which were not included in the previous editions. Songs are arranged chronologically. Summary explanations, comments on lyrics and analysis of tunes are given for each song.
- 812 Nagauta zenshū 長唄全集
(Nagauta Collection and Nagauta Collection Supplement)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二・田村西男 編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会 1927.
2 v. (Nihon onkyoku zenshū, 1, 15 日本音曲全集, 1, 15)
Asia ML340/.N55
- Collections of Edo nagauta which had been popular during 1927-1928. Total of 135 pieces in Vol. 1 and 166 in Vol. 2. Annotations and headnotes given for each piece. Arranged by Japanese syllabic order. A brief history of nagauta and an index are appended.
- 813 Nanzan shinryū shōmyō no kenkyū 南山進流 声明の研究
(Study of Buddhist Chant of Nanzan Shinryū School)
Iwahara Teichin 岩原諱信
Kyoto: Yamashiroya Fujii Shoten 山城屋 藤井書店 1932.
788 p. Asia BQ5060/.J3I83
- A study of the shōmyō (Buddhist chant) of the Nanzan Shinryū school of Shingon sect. Discusses the history, tonal system, practice instructions, etc. of Shinryū shōmyō.
- 814 Nihon dōyōshi 日本童謡史
(History of Japanese Children's Songs)
Fujita Tamao 藤田圭雄
Tokyo: Akane Shobō あかね書房 1971.
675 p. illus. Asia PN1009/.J3F77

TRADITIONAL AND POPULAR SONGS

Attempts to trace the history of Japanese children's songs, utilizing the most reliable source materials available. Not a comprehensive historical work since it is limited to songs published after the initial issue (1918) of the magazine, Akai tori (Red Bird).

- 815 Nihon kayō no kenkyū: toku ni chūsei kinsei o shu to shitaru
日本歌謡の研究 — 特に中世・近世を主としたる
(Study of Japanese Songs: Emphasis on Middle Ages and Pre-modern Times)
Asano Kenji 浅野 建二
Tokyo: Tokyodō 東京堂 1961.
421 p. Asia ML3750/.A8

Collection of the author's essays on kayō (Japanese songs) of the Middle Ages and Pre-modern times. Divided into four sections. The first looks into the source of kouta of the Middle Ages and describes the social environment which gave birth to Muromachi kouta. The second examines the Kanginshū, Ryūtatsu koutashū, etc. The third section surveys the songs and accompanying dances of early modern times while the fourth is primarily a study of the min'yō (folk songs) of Pre-modern times.

- 816 Nihon kayō no ongaku to kashi no kenkyū 日本歌謡の音楽と歌詞の研究
(Study of Music and Lyrics of Japanese Songs)
Imai Michirō 今井道郎
Tokyo: Gakujutsu Bunken Fukyūkai 学術文献普及会 1967.
620 p. illus. Asia ML340/.I52

Consists of two parts. Part 1, "Music of Japanese Songs," is a study of the musical elements, including rhythm, scale tonality, etc. Part 2, "Lyrics of Japanese Songs," is a study of the rhetorical methods used in the composition of the words.

- 817 Nihon kayōshi: Meiji Taishō Shōwa kayōshū 日本歌謡史—明治・大正・昭和歌謡集
(History of Japanese Songs: Collection of Meiji, Taishō, Shōwa Songs)
Oka Toshio 丘 灯至夫
Tokyo: Yayoi Shobō 弥生書房 1967.
191 p. illus. Asia M 1812/.04N5

A collection of popular Japanese songs of the Meiji, Taishō and Shōwa periods. Samples of songs included are as follows: Meiji--Oppekepē-bushi (popular song), Kigensetsu (ceremonial song), Gunkan kōshinkyoku (military), Momotarō (children's song), etc.: Taishō--Kachūsha no uta (modern theater), Sōran-bushi (folk song), Kanariya (children's song), Suttonton-bushi (popular song), etc.: Shōwa--Gion kouta (moba and moga popular song), Tabigasa dōchū (popular song), Ringo no uta (popular song), Kuroda-bushi (folk song), etc. Brief articles giving the historical and social background of the times and the transitions of songs are included at the bottom of each page.

TRADITIONAL AND POPULAR SONGS

- 818 Nihon kayō shūsei 日本歌謡集成
(Collections of Japanese Song Texts)
Ed. by Takano Tatsuyuki 高野辰之編
Tokyo: Shunjūsha 春秋社 1928-1929.
12 v. Asia PL757/.T34
- Collections in 12 volumes of texts of important kayō (Japanese songs) of various categories. Arranged in chronological order and reprinted in block characters with kana readings. Explanatory notations included. Vol. 1 covers the ancient period with songs in Kojiki (Records of Ancient Matters) and Nihon shoki (Chronicles of Japan). Vols. 2 and 3 cover the Middle Ages with songs of Heian period such as kagura, saibara, azuma-asobi, rōei, etc. Vol. 4 overlaps into the early modern period and presents Buddhist chants. Vol. 5 is early modern and includes songs of Kamakura and Muromachi periods. Vols. 6 through 12 cover the modern period and contains a variety of songs, including popular shamisen music, nagauta, haute, itchū-bushi, tokiwazu, tomimoto, katō, shinnai, dodoitsu and folk songs. Between 1961 and 1964, a supplementary work, Zoku Nihon kayō shūsei was published in five volumes.
- 819 Nihon koyōshū 日本古謡集
(Collection of Old Japanese Songs)
Honda Yasuji 本田安次
Tokyo: Miraisha 未来社 1962.
331 p. illus. Asia M1812/.H65N5
- A collection of 26 pieces of koyō (old Japanese songs) with annotations. Reprinted in block characters. Selected from among the many kayō (Japanese songs), still remaining in the Japanese folk performing arts.
- 820 Nihon no kayō 日本の歌謡
(Japanese Songs)
Ed. by Nishitsuoi Masayoshi 西角井正慶 [他] 編
Tokyo: Kadokawa Shoten 角川書店 1959.
412 p. illus. (Nihon koten kanshō kōza, 14 日本古典鑑賞講座/14)
Asia PL753/.N56/v.14
- Intended to further the understanding and appreciation of representative classic Japanese songs. Begins with a general view of Japanese songs. As representative songs, kagura, saibara, Ryōjū hishō and Kanginshū are selected. These songs are transcribed into conversational form and then explained.
- 821 Nihon no kayō 日本の歌謡
(Japanese Songs)
Nakanishi Susumu and Shimizu Shin'ichi 中西進, 新間進一
Tokyo: Kawade Shobō 河出書房 1975.
257 p. illus. Asia ML3750/.N36

TRADITIONAL AND POPULAR SONGS

A record of the round-table discussion on Kiki kayō or songs from Kojiki (Records of Ancient Matters) and Nihon shoki (Chronicles of Japan), Ryōjīn hishō, Kanginshū and Matsu no ha. Discussion was broadcasted on NHK TV program, "Citizens University Lectures."

- 822 Nihon shomin bunka shiryō shūsei, dai 5-kan, kayō 日本
 庶民文化史料集成：第五卷
 (Collection of Materials on Japanese Popular Culture, Vol. 5, Japanese Songs)
 Ed. by Geinōshi Kenkyūkai 芸能史研究会編
 Tokyo: San'ichi Shobō 三一書房 1974.
 947 p. Asia PN2920/.N5/v.5

A comprehensive, detailed collection of song materials, heretofore unpublished or rarely published. Covers a period of 500 years, from late Muromachi (late 16th century) to end of Edo (1867). Divided into six parts: Taue sōshi-kei kayō, Ryūtatsu-bushi kayō, Early kabuki dance songs, Ofunauta shūsei, Folk, children's and popular songs, and Lineage and development of songs. Reprinted in block characters with kana readings. Explanatory notes in texts. There is an introductory essay for each part giving descriptions, historical background, etc.

- 823 Oppekepē kara fōku made オッペケペー から フォークまで
 (From Oppekepē to Folk Songs)
 Takada Mitsuo 高田光夫
 Tokyo: Uno Shoten 宇野書店 1969.
 238 p. illus. Asia ML340/.T4507

Records in an entertaining and readable style, the transitions of songs which were popular with the people. Covers the oppekepē, enka and naniwa-bushi of the Meiji period, Asakusa opera of Taishō period, military songs of World War II, jazz music of post-war period and the CM (commercial) songs, rock music, etc. of the present day. There is a "Modern Times Music Chronology" at the end of the book.

- 824 Ryōjīn hishō 梁塵秘抄
 (Ryōjīn Hishō)
 Saigō Nobutsuna 西郷信綱
 Tokyo: Chikuma Shobō 筑摩書房 1976.
 237 p. Asia FE787/.R943S2

A collection of the song texts of imayō (form of kouta) which was popular during the late Heian period (late 12th century). Ryōjīn hishō was compiled by Emperor Goshirakawa (1127-1192). Song texts in this work were chosen randomly and explained by the author, Saigō Nobutsuna. A reference work for general readers rather than a research document.

TRADITIONAL AND POPULAR SONGS

- 825 Ryūkōka Meiji Taishōshi 流行歌明治大正史
(Meiji and Taishō History of Ryūkōka)
Soeda Tomomichi 漆田知道
Tokyo: Shunjūsha 春秋社 1933. Asia ML2851/.J3S652
388 p. illus.
A compilation of the lyrics of over 350 ryūkōka (popular songs) of the years between 1867 and 1926. Some of the songs are briefly explained.
- 826 Saishin Nihon gunkashū 最新日本軍歌集
(Collection of Newest Japanese Military Songs)
Ed. by Shūkōsha 宗孝社編
Tokyo: 1932. 229 p.
A collection of over 1000 military songs compiled when militarism was on the rise in the country after the Manchurian Incident (1931). Musical scores are not attached.
- 827 Seikyoku ruisan 声曲類集
(Classified Handbook of Vocal Music)
Saitō Gesshin 斎藤月岑
Tokyo: Iwanami Shoten 岩波書店 1941. Asia ML340/.S35
489 p. illus.
A comprehensive handbook of music of the Edo period, with emphasis on jōruri. Presents the history of music, lyrics, biographical accounts of performers, repertory of plays, chronological tables and related matters.
- 828 Shin Nihon dōyōshū 新日本童謡集
(Collection of New Japanese Children's Songs)
Ed. by Yamamoto Yoshiki 山本芳樹 監修
Tokyo: Kinensha 金園社 1936. Asia ML3750/.S558
158 p.
From among new children's songs, those which can be recommended to children as being not only wholesome but also, of high artistic and Educational value, were chosen for this collection. Musical scores are included.
- 829 Shōgaku shōka 小学唱歌
(Grammar School Songs)
Ed. by Mombushō 文部省編
Tokyo: Kōtō Shihan Gakko Fuzoku Ongakkō 高等師範学校附属音楽校
1885-1889. 2 v. (v.1 and 3) Asia M1994/.J3J35

TRADITIONAL AND POPULAR SONGS

A textbook of grammar school songs edited by the Ministry of Education in early Meiji period. Printed on Japanese rice paper with string binding. Of value as an actual sample of a Meiji period textbook.

- 830 Tendai shōmyō taisei 天台声明大成
(Compilation of Buddhist Chants of Tendai Sect)
Ed. by Yoshida Kōzō and Taki Dōnin 吉田恒三, 多紀道忍編
Shiga: Hieizan Enryakuji 比叡山延暦寺 1995.
2 v. Asia BQ5060/.J3T34

A compilation, in two volumes, of Tendai sect shōmyō (Buddhist chant) said to have been brought from China by priest Jikaku. The shōmyō has been noted on musical sheets and arranged by the types of Buddhist services of both the esoteric and non-esoteric Buddhist sects.

- 831 Tokiwazu zenshū 常磐津全集
(Tokiwazu Complete Collection)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二
田村西男編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会
1927.
490 p. (Nihon onkyoku zenshū, 8 日本音曲全集, 8)
Asia ML340/.N55/v.8

A collection of 62 pieces from the 120-odd tokiwazu jōruri pieces which were being performed at the time (1927-1928) of publication of this work. Concise summaries and comments are given at the end of each piece. Headnotes, which serve as a glossary, are included. Tokiwazu pieces are arranged in syllabic order.

- 832 Tomimoto oyobi shinnai zenshū 富本及新内全集
(Tomimoto and Shinnai Complete Collection)
Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二
田村西男編
Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会
1927.
499 p. (Nihon onkyoku zenshū, 9 日本音曲全集, 9)
Asia ML340/.N55/v.9

A collection of 35 tomimoto-bushi jōruri and 45 shinnai-bushi jōruri pieces which were most popular at the time (1927) of publication of this work. Brief synopsis and comments are given at the end of the pieces. Glossaries of terms are given in the headnotes of the scripts. At the end of the book, the histories of tomimoto-bushi and shinnai-bushi are presented.

TRADITIONAL AND POPULAR SONGS

- 833 Wasanshi gaisetsu 和讃史概説
 (General History of Buddhist Chants)
 Taya Raishun 多屋頼俊
 Kyoto: Hōzōkan 法蔵館 1968. Asia BL1477.3/.T38
 338 p.
 An outline history of the wasan (Japanese version of Buddhist chant) which developed from shōmyō (Buddhist chant) and became truly Japanese in style under the influence of native songs such as gagaku (court music).
- 834 Zokkyoku taizen 俗曲大全
 (Comprehensive Collection of Popular Songs)
 Ed. by Nagai Sōtarō 長井惣太郎
 Tokyo: Hakubunkan 博文館 1901. Asia PL738/.J6N33
 1090 p.
 A collection of zokkyoku (popular songs) such as nagauta, kouta, hauta, kiyomoto, tokiwazu, etc. Presents a comprehensive view of popular types of Japanese songs and music.
- 835 Zokkyoku zenshū 俗曲全集
 (Complete Works of Popular Songs)
 Ed. by Nakauchi Chōji and Tamura Nishio 中内蝶二・田村西男編
 Tokyo: Nihon Onkyoku Zenshū Kankōkai 日本音曲全集刊行会 1927.
 500 p. Asia ML340/.N55/v.7
 A compilation of 253 representative zokkyoku (popular songs) from Bunroku period (1592-1595) to Taishō period (1912-1926). Explanations, as well as headnotes, are given for each piece. The "History of Zokkyoku" from pre-Edo period to Taishō period is presented simply and concretely at the end of the work.
- 836 Zoku nagauta meikyoku yōsetsu 続長唄名曲要説
 (Annotated Famous Nagauta Songs, Supplement)
 Asakawa Gyokuto 浅川玉兎
 Sumoto: Nagauta Tomo no Kai 長唄友の会 1968.
 414 p. Asia M1812/.A83
 A chronological compilation of about 50 nagauta pieces, which are not too popular and which were left out the 1956 edition of Nagauta meikyoku yōsetsu. Lyrics, composer, special features, rhythm, performance time, etc. are given for each song.

TRADITIONAL AND POPULAR SONGS

- 833 Zoku Nihon kayōken shi 続日本歌謡図史
 (Comprehensive History of Japanese Songs, Supplement)
 Shida Engi 志田延義
 Tokyo: Shibundō 至文堂 1968.
 482 p. Asia ML2951/.J36S35

A comprehensive historical survey of Japanese songs from Kiki kayō or songs from Kojiki (Records of Ancient Matters) and Nihon shoki (Chronicles of Japan) to songs of modern times. A supplemental work to the author's Nihon kayōken shi.

- 838 Zoku Nihon kayō shūsei 続日本歌謡集成
 (Collections of Japanese Song Texts, Supplement)
 Ed. by Shida Engi 志田延義 編
 Tokyo: Tokyodō 東京堂 1961.
 4 v. (v.2-5) Asia PL757/.T341

Revised, supplementary edition (1961-1964), in five volumes, of Nihon kayō shūsei edited (1928-1929) by Takano Tatsuyuki. The latter work is listed above. Intended to expand and update the previous work. Vol. 2 covers the Middle Ages, Vols. 3 and 4, Early Modern Age and Vol. 5, Modern Age. Vol. 5 contains songs of recent times (Meiji, Taishō and early Shōwa periods) and includes a wide coverage of grammar school songs, military songs, student dormitory songs, hymns, etc. Explanatory notes for the texts and an introductory essay for the various categories of songs are presented in each volume.

POPULAR ENTERTAINMENTS

- 839 Anrakuan Sakuden: hanashi no keifu 安楽庵策伝
 — 咄の系譜 — 関山和夫
 Sekiyama Kazuo 青蛙房, 1967.
 Tokyo: Seiabō 293 p. illus. Asia PL795/.S23Z83
 A biography of Anrakuan Sakuden (1554-1642), author of Seisuisho which is considered to be the first text on rakugo (comic story). Includes a supplementary section which gives a genealogical account of rakugo and rakugoka (comic storytellers). Seisuisho was compiled around 1623, in 8 vols., and contains over 1,000 rakugo.
- 840 Ehon rakugo fudoki 絵本落語風土記
 (Illustrated Guidebook to Rakugo Sites)
 Ekuni Shigeru 江国滋
 Tokyo: Seiabō 青蛙房, 1970.
 235 p. illus. Asia PL746/.E48
 Describes briefly sites in Tokyo and Osaka mentioned in rakugo (comic stories). Gives synopsis of rakugo associated with the site. Author visited the sites and sketched them as they appear today.
- 841 Enchō 円朝
 Kojima Masajirō 小島政二郎
 Tokyo: Shinchōsha 新潮社, 1958.
 2 v.
 A novel based on the life of the famous rakugoka (comic storyteller), San'yūtei Enchō (1830-1900), who wrote and narrated numerous ninjō-banashi (human-feeling stories) called Enchō-mono.
- 842 Enchō zenshū 円朝全集
 (Complete Works of Enchō)
 San'yūtei Enchō 三遊亭円朝
 Tokyo: Shun'yōdō 春陽堂, 1926-1928.
 13 v. illus. Asia PN4355/.J32S371
 A comprehensive collection of the works of rakugoka (comic storyteller), San'yūtei Enchō (1839-1900), including shibai-banashi (dramatized stories), kaidan-banashi (ghost stories) and ninjō-banashi (human-feeling stories). Vol. 13 includes Enchō's letters and miscellanies. A biographical account, rakugo explanations and index are appended.

POPULAR ENTERTAINMENTS

- 843 Enshō zenshū 円生全集
(Enshō Collection)
San'yūtei Enshō 三遊亭円生
Tokyo: Seibō 青蛙房, 1967.
5 v. illus. Asia PL838/.A65/1967
- Records verbatim the classic, traditional rakugo (comic stories) narrated by San'yūtei Enshō VI (1901-). Text shows use of bodily gestures, examples of which are given in photo illustrations of Enshō's stage acts.
- 844 Hayashiya Shōzō zuidan 林家正蔵随談
(Random Talks of Shōzō Hayashiya)
Ed. by Asao Yoshinobu 麻生茅伸編
Tokyo: Seibō 青蛙房, 1967.
331 p. illus. Asia PN4355/.J3A86
- Records the informal conversations held by the author with Hayashiya Shōzō VIII (1895-). Conversations include art talks, recollections, etc. of Hayashiya Shōzō.
- 845 Kamigata engei manzai taiheiki かみかた演芸
漫才太平記
(Manzai History: Kamigata Theatrical Art)
Yoshida Tomesaburō 吉田留三郎
Tokyo: Sanwa Toshō 三和図書, 1964.
283 p. illus. Kajiya
- Documents the origin and historical evolution of manzai (comic dialogue). Examines the Kamigata (Osaka) theatrical art of making people laugh.
- 846 Kamigata hanashi 上方はなし 第一集一四九集
(Kamigata Story)
Ed. by Shōfukutei Shōkaku 五代目笑福亭松鶴編
Tokyo: San'ichi Shōbō 三一書房, 1971-1972.
2 v. Asia PL776/.K35
- Reprint of the periodical, Kamigata hanashi (Kyoto-Osaka Story), published in Osaka as the organ of Rakugosō. Vol. 1 contains issues 1 (dated March 1936) to 26, and Vol. 2, issues 27 to 49 (October 1940). Edited by rakugoka (comic storyteller), Shōkaku Shōfukutei V.

POPULAR ENTERTAINMENTS

- 847 Kamigata hanashi kō 上方落語考
 (Thoughts on Comic Storytelling in Kyoto-Osaka Area)
 Ui Mushū 宇井無愁
 Tokyo: Seiabō 青蛙房, 1965. Asia PN4355/.J3U35
 512 p.

Explains the origin, developments and distinguishing features of rakugo (comic storytelling) in Kamigata (Kyoto-Osaka area). Comments on the rise and fall of rakugo in Kamigata and pays particular attention to causes which led to loss in its popularity.

- 848 Kamigata rakugo no rekishi 上方落語の歴史
 (History of Kyoto-Osaka Rakugo)
 Maeda Isamu 前田勇
 Osaka: Sugimoto Shoten 杉本書店, 1958.
 292 p.

Traces the historical evolution of rakugo (comic storytelling) in Kamigata (Kyoto-Osaka) and analyzes the etymology of the word, rakugo. Lists the titles and ochi (punch line) of Kamigata rakugo and proceeds to classify and explain the humor of each.

- 849 Kamishibai Shōwa shi 紙芝居昭和史
 (Shōwa History of Kamishibai)
 Kata Kōji 加太こうじ
 Tokyo: Tachikaze Shobo 立風書房, 1971.
 283 p. illus. Asia PN1979/.K3K3

Chronicles events and personalities associated with kamishibai (picture-card show), which started to become popular during the Showa wars of 1930s and disappeared from the local scene in the 1960s with post-war modernization.

- 850 Katsura Bunraku no sekai 桂文楽の世界
 (World of Bunraku Katsura)
 Yamamoto Masuhiro 山本益博
 Tokyo: Geifūsha 芸風社, 1972.
 230 p. illus. Asia PN2928/.K3429

A commentary on the skill and artistry in the stage performance of rakugoka (comic storyteller), Katsura Bunraku (1892-1971).

POPULAR ENTERTAINMENTS

- 851 Kōdan gohyakunen 講談五百年
(500 Years of Storytelling)
Sano Takashi 佐野孝
Tokyo: Tsuru Shobō 鶴書房, 1943.
329 p. Asia PN4355/.J32S36

Relates the nature and development of storytelling. Records the history of how storytelling began and how the stories were transcribed into reading materials.

- 852 Kōdan rakugo kō 講談落語考
(Thoughts on Kōdan and Rakugo)
Sekine Mokuan 関根黙庵
Tokyo: Yūzankaku 雄山閣, 1967.
403 p. Asia PN4355/.J32S45

Outlines the historical background and transformation in the performances of kōdan (storytelling) and rakugo (comic storytelling) from the Edo period through Meiji-Taishō eras.

- 853 Kōdan rakugo konjakutan 講談落語今昔譚
(Past and Present Stories of Kōdan and Rakugo)
Sekine Mokuan 関根黙庵
Tokyo: Yūzankaku 雄山閣, 1924.
356 p. Asia PL746/.S44

Narrates chronologically, the development of kōdan (storytelling) and rakugo (comic storytelling). Starts with Keichō (1596-1615) and Genna (1615-1624) periods, when kōdan and rakugo started, and ends around 1907. Narration is interspersed with many episodes to entertain and enlighten readers.

- 854 Kōten rakugo taikēi 古典落語大系
(Outline of Classic Rakugo)
Tokyo: San'ichi Shobō 三一書房, 1969-1970.
8 v. Asia PL776/.K68

A comprehensive collection of classic rakugo (comic stories) compiled with the intent of converting a narrative art into a literary art. Classic rakugo reveals the language, customs and human feelings of the common people.

- 855 Manzai sesōshi 漫才世相史
(Historical Survey of Manzai)
Kojima Teiji 小島貞二
Tokyo: Mainichi Shimbunsha 毎日新聞社, 1965.
220 p. Asia PN4355/.J3K62

POPULAR ENTERTAINMENTS

Traces the changes in the form and content of the manzai (comic dialogue) over the years. Explains the present manzai technique with examples of the dialogue exchanged between two performers.

- 856 Nihon bungaku to rakugo 日本文学と落語
(Japanese Literature and Rakugo)
Okitsu Kaname 興津 要
Tokyo: Ofusha 桜楓社, 1965.
182 p. Asia PL740/.64

Surveys, systematically and chronologically, the relationships between Japanese literature and the narrative art of rakugo (comic storytelling).

- 857 Nihonjin no warai to rakugo 日本人の笑いと落語
(Japanese laughter and Rakugo)
Fuse Shōichi 布施 昌一
Tokyo: San'ichi Shobō 三一書房, 1970.
291 p. Asia PL746/.F87

Analyzes the contents of classic rakugo (comic story) to learn what makes people laugh. Traces historical development to determine how these stories were composed. Explains why this form of popular entertainment appealed to modern-day Japanese of Tokyo-Osaka-Kyoto cities.

- 858 Nihon rōkyokushi 日本浪曲史
(History of Japanese Rōkyoku)
Masaoka Iruru 正岡 容
Tokyo: Nambokusha 南北社, 1968.
432 p. illus. Asia PN2975/.M3/1968

Delineates the historical evolution of rōkyoku (storytelling chant) from the late Edo period up to the mid-1960s. Explains how to appreciate rōkyoku and points out its distinguishing features as well as shortcomings as an art form.

- 859 Rakugo bigaku 落語美学
(Rakugo Aesthetics)
Ekuni Shigeru 江国 滋
Tokyo: Tokyo Shobō 東京書房, 1965.
406 p. illus. Kajiyama

POPULAR ENTERTAINMENTS

Invitation to the world of rakugo (comic storytelling) by the author who is a great fan. Discusses its philosophical aspects, visits and describes various Tokyo sites which are mentioned in rakugo and reveals anecdotes of famous rakugoka (comic storytellers).

- 860 Rakugo jiten 落語事典
(Rakugo Handbook)
Imamura Nobuo 今村信雄
Tokyo: Seiabō 青蛙房, 1957.
349 p. Asia Ref. PL746/.R35
- Notates and interprets the synopses of about 500 well-known rakugo (comic stories) from the Edo period to the present. Explains the humor of the sage (punch line). Gives, at the beginning, a brief historical account of rakugo, genealogy of the various schools and explanations of the sage. A directory is appended, listing personal histories, performance styles and addresses of 83 present rakugoka (comic storytellers).
- 861 Rakugo jiten 落語事典
(Rakugo Handbook)
Ed. by Tōdai Rakugokai 東大落語会
Tokyo: Seiabō 青蛙房, 1969.
470 p. Asia Ref. PL746/.T62
- A compilation of 870 rakugo (comic stories) in summarized form and with commentaries. Arranged in syllabic order. Compiled by ex-members of the Tokyo University Rakugo Research Society with the intent of revising Nobuo Imamura's Rakugo jiten (Rakugo Handbook), published in 1957 by Seiabō.
- 862 Rakugoka no seikatsu 落語家の生活
(Life of a Rakugoka)
Uchiyama Sōjūrō 内山惣十郎
Tokyo: Yūzankaku 雄山閣, 1971.
254 p. Kajiyama
- Serves as an orientation guide to rakugo (comic storytelling). Describes its origin and development, present state of the art, including popular rakugoka (comic storytellers), and its types and special features.
- 863 Rakugo kanshō 落語鑑賞
(Appreciation of Rakugo)
Andō Tsuruo 安藤鶴夫
Tokyo: Sōgensha 創元社, 1952.
365 p. Asia PN6222/.J3A7/1952

POPULAR ENTERTAINMENTS

Relates 14 representative rakugo (comic stories) which the author likes. Most of the selected rakugo were narrated by the rakugoka (comic storyteller), Katsura Bunraku (1892-1971), and recorded by the author. Contains comments on enjoyment of outstanding rakugoka, value of expertise in stage presentation, etc.

- 864 Rakugo keizu 落語系図
(Rakugo Genealogy)
Uemura Shūichirō 植村秀一郎編
Tokyo: Meicho Kankōkai 名著刊行会, 1965.
226 p. illus. Asia Ref. PN4355/.J3U33

Records the genealogies of rakugoka (comic storytellers). Includes yose (variety show) billboards used during the Meiji-Taishō-Shōwa eras.

- 865 Rakugo no genwa 落語の原話
(Original sources of Rakugo)
Ui Mushū 宇井無愁
Tokyo: Kadokawa Shoten 角川書店, 1970.
458 p. illus. Asia PN6222/.J3U5

A compilation of 420 rakugo (comic stories) with original source citations, explanations and references. Traces the evolution of comic folktales into well-known rakugo of traditional vintage.

- 866 Rakugo no kenkyū 落語の研究
(Rakugo Research)
Watanabe Kin 渡辺 均
Osaka: Shinshindō Shoten 駸々堂書店, 1943.
293 p. Kajiyama

Aims to provide common, orthodox knowledge concerning rakugo (comic storytelling). Explains its history, types of ochi (punch lines) and characteristics of Osaka rakugo. Discusses the works and contributions of comic book writer, Ryūtei Rijo (? - 1841).

- 867 Rakugo no sekai 落語の世界
(Rakugo World)
Imamura Nobuo 今村信雄
Tokyo: Seisabō 青蛙房, 1956.
237 p. illus.

POPULAR ENTERTAINMENTS

Relates episodes of the rakugo (comic story) world and anecdotes of rakugoka (comic storytellers). A rakugo dictionary, containing terminology, argot, code words, slang, etc., is appended.

- 868 Rakugo no sekai 落語の世界
(World of Rakugo)
Yanagiya Tsubame 柳家 つばめ
Tokyo: Kōdansha 講談社, 1967. Asia PN4355/.J3Y35
253 p. illus.
- Introduces beginners to the rakugo (comic storytelling) world. Explains the steps involved in becoming a full-fledged rakugoka (comic storyteller), the trials and tribulations endured, the delights and satisfactions experienced, etc. A rakugo glossary is appended.
- 869 Rakugo rinrigaku 落語倫理学
(Rakugo ethics)
Ikegami Shin'ichi 池上 信一
Tokyo: Tokyo Shobō 東京書房, 1971. Asia PL746/.I64
335 p.
- Discusses and analyzes 45 rakugo (comic stories). For each rakugo, explains the meaning of the title, gives a synopsis of the story and then interprets its comical aspects.
- 870 Rakugo sambyakudai: rakugo no koseki shirabe 落語三百題一
落語の戸籍調べ
(Rakugo 300 Titles: Rakugo Background Check)
Muto Sadao 武藤 禎夫
Tokyo: Tokyodō 東京堂, 1969. Asia PL746/.M83
2 v. illus.
- Presents synopses of rakugo (comic stories) and explains the humor and origin of each. Notes that many of the sage (punch lines), makura (introductory remarks) and kusuguri (humorous bits) used in rakugo originated as Edo kobanashi (jokes). Tries to analyze the relations between the narrative art of rakugo and literary form of Edo jokes.
- 871 Rakugo yuhodō 落語遊歩道
(Rakugo Promenade)
Yano Seichi 矢野 誠一
Tokyo: Kyōdō Kikaku 協同企画, 1967. Kajiyama
213 p. illus.

POPULAR ENTERTAINMENTS

Visits the sites which have become famous in rakugo (comic storytelling) and describes them with aid of photo illustrations. Introduces beginners to the rakugo world.

- 872 Rakugo senshū 落語選集
(Rakugo Anthology)
Ed. by Bakushō Yotarō and Imamura Nobuo 爆笑与太郎,
今村信雄編 楽々亭 , 1953.
Tokyo: Rakurakutei 358 p. illus. Asia PL746/.I53
Selected works of rakugo (comic stories) with cartoon illustrations.
- 873 Rakugo zenshū 落語全集
(Rakugo Complete Works)
Tokyo: Dai Nihon Yūbenkai Kodansha 大日本雄弁会講談社
1929. 3 v. illus. Asia PN6222/.J3R34
A comprehensive collection of rakugo (comic stories), including jokes, illustrated with cartoon sketches.
- 874 San'yūtei Enchō 三遊亭円朝
Nagai Hiroo 永井啓夫
Tokyo: Seisabō 青蛙房 , 1962.
299 p. illus. Asia PN4355/.J32S372
A biography of San'yūtei Enchō (1839-1900) who achieved fame in the theatrical circles of Meiji period. Compiled from fragmentary records left by Enchō and recollections of those who had been affiliated with him. Includes various types of stories, including rakugo (comic stories), narrated by Enchō.
- 875 Shinshō kuruwabanashi 志人生廓はなし
(Shinshō's Rakugo About Licensed Quarters)
Kokontei Shinshō 古今亭志人生
Tokyo: Tachikaze Shobō 立風書房 , 1970.
388 p. Kajiya
A collection of rakugo (comic stories) about licensed quarters from the repertory of Kokontei Shinsho (1890 -).
- 876 Tenten jinsei てんてん人生
(Life of a Jester) 橘家円蔵
Tachibanaya Enzō 木耳社 , 1967.
Tokyo: Mokujiisha 197 p. Kajiya

POPULAR ENTERTAINMENTS

An autobiography of rakugoka (comic storyteller), Tachibanaya Enzō VII (1902-).

- 877 Yose gakibanashi 寄席かき話
(Yose Miscellany) 真山恵介
Mayama Keisuke 学習図書新社, 1960.
Tokyo: Gakushū Toshō Shinsha 310 p. Kajiya
- A miscellany of articles, based on inside observations of yose (variety show) world and performers, intended for light and entertaining reading.
- 878 Yose shinshiroku 寄席紳士録
(Yose Who's Who) 安藤鶴夫
Andō Tsuruo 文芸春秋, 1960.
Tokyo: Bungei Shunjū 253 p. Asia PL822/.N42Y6
- Relates humorous anecdotes in the lives of 12 yose (variety show) performers.
- 879 Yose sodachi 寄席育ち
(Yose Upbringing) 三遊亭円生
San'yūtei Enshō 青蛙房, 1965.
Tokyo: Seibō 405 p. illus. Asia PN4355/.J32S37
- An autobiography of San'yūtei Enshō (1900-) who was born into the yose (variety show) world and was a popular rakugoka (comic storyteller) during the Meiji-Taishō-Shōwa periods. Contains art talks of Enshō, genealogical delineations of famous rakugoka families, etc.
- 880 Yose: wagai no shūsei 寄席一話芸の集成
Geinōshi Kenkyūkai 芸能史研究会編
Tokyo: Heibonsha 平凡社, 1971.
342 p. illus. (Nihon no koten geinō, 9 日本の古典芸能, 9)
Asia PN2921/.N53/v.9
- Delineates the historical developments in the narrative arts of kōdan (storytelling) and rakugo (comic storytelling). Describes and analyzes their significant features and personalities.

POPULAR ENTERTAINMENTS

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Zuihitsu yose fūzoku

(Essays on Yose Customs)

Massaka Iruru

Tokyo: Sankyō Shoin

284 p.

隨筆寄席風俗

正岡容書院

, 1943.

Asia FL740/.M38

A collection of brief essays depicting yose (variety show) developments over the Meiji-Taishō-Shōwa periods. Most of the essays deal with rakugoka (comic storytellers) and their performances.

MODERN THEATER

- 882 Ebanzuke, Shimpa gekidan 絵番附, 新派劇談
(Illustrated Program Sheets and Talks on Shimpa)
Yanagi Eijirō 柳永二郎
Tokyo: Seisabō 青蛙房, 1966.
283 p. illus. Asia PN2924/Y.28
- Discusses Shimpa (modern drama) plays and prominent actors of the recent past. Contains illustrated program sheets, photos of stage scenes and actors, etc. Gives brief chronological account of the modern drama movement. Serves as a guide to Shimpa and was written by an actor.
- 883 Engeki nempyō 演劇年表
(Chronicle of Theatrical Performances)
Fujita Hiroshi 藤田洋能
Tokyo: Geinō 芸能, 1969.
318 p. illus. Asia PN2924/.F83
- A chronicle of commercial and modern theater performances staged in Tokyo and Nagoya-Kyoto-Osaka areas between December 1964 and December 1968. Records the names of plays and theaters, dates, production staffs and actors and roles. Includes brief comments on and newspaper reviews of performances.
- 884 Engeki ronshū 演劇論集
(Articles on Theatrical Arts)
Osanai Kaoru 小山内薫
Tokyo: Nittōdō 日東堂, 1916. Asia PN2924/.083E54
435 p.
- A miscellany consisting of the following: theatrical play reviews; aims and plans for the Jiyū Gekijō (Free Theater); comments on play structures, stage settings and actors' performances; and the author's hopes and ideas to reform the modern theater.
- 885 Engi jiden 演技自伝
(Autobiography of Theatrical Arts)
Nakamura Gen'emon 中村翫右衛門
Tokyo: Miraisha 未来社, 1976.
348 p. illus. Asia PN2061/.N26
- Presents the personal views of Nakamura Gen'emon, who started out as a kabuki actor and later became a leader and prominent actor in modern drama at the Zenshinza theater. Contains his comments on theatrical arts, development of modern drama and movie acting skills.

MODERN THEATER

- 886 Gendai engekiron 現代演劇論
(Studies in Modern Drama)
Kishida Kunio 岸田 国士
Tokyo: Hakusuisha 白水社, 1950.
581 p. Asia PN2924/.K58
- A comprehensive collection of writings on modern drama by Kunio Kishida (1890-1954), who contributed to the development of modern theater. Contains the author's comments, impressions, thoughts, etc. published in magazines and newspapers. These articles were classified and arranged systematically, with supplementary notes by the author.
- 887 Gendai shingeki ron 現代新劇論
(Treatise on Present-day Modern Theater)
Oyama Isao 大山 功
Tokyo: Nampō Shoin 南方書院, 1943.
439 p. Asia PN2924/.ō93
- A compilation of 40 articles on researches, commentaries, impressions, etc. which were published in newspapers and magazines over a period of approximately 10 years from 1933. The author was formerly editor of the magazine, Nihon engeki (Japanese Theatrical Arts), which was published during World War II.
- 888 Jiyū Gekijō 自由劇場
(Free Theatre)
Osanaï Kaoru and Ichikawa Sadanji 小山内 薫
市川 左團次
Tokyo: Ikubundō 郁文堂, 1912.
275 p. Asia PN 2924/.ō83J58
- Founders of the Jiyū Gekijō ("Free Theater Group") personally record their own activities concerning the theater. This book is valuable as a basic source material for the study of historical development of modern theater and as a document to understand the situation of the theatrical world at that time.
- 889 Kudaime Danjūrō to watakushi 九代目 団十郎 と 私
(Danjūrō IX and I)
Ichikawa Suisen 市川 翠 扇
Tokyo: Rikugei Shobō 六芸書房, 1966.
225 p. illus. Asia PN2928/.I28
- The author, who is the grandchild of Ichikawa Danjūrō IX (1838-1903), relates her life experiences from childhood to adulthood as Shimpa (modern drama) actress. Though Danjūrō IX died before her birth, he was her moral support and inspiration in her acting career.

MODERN THEATER

- 890 Meiji Taishō shingekishi shiryō 明治大正新劇史資料
(Historical Materials on Modern Theater During Meiji-Taishō Eras)
Tanaka Eizō 田中栄三
Tokyo: Engeki Shuppansha 演劇出版社, 1964.
256 p. illus. Asia Ref. PN2924/.T32

A history of the rise and fall of modern theater movement.
Highly valuable as source materials, with 176 stage photos and
chronological charts of theatrical performances.

- 891 Mō hitotsu no shingeki shi もうひとつの新劇史
(Another History of Modern Drama)
Senda Koreya 千田是也
Tokyo: Chikuma Shobō 筑摩書房, 1975.
190 p. illus. Asia PN2928/.S4A35

An autobiographical narrative of the author's life, focusing
on his stage activities prior to World War II. Covers the
period from 1904, when he was born, to 1945.

- 892 Nagoya shingeki shi 名古屋新劇史
(Modern Theater History of Nagoya)
Matsubara Eiichi 松原英治
Tokyo: Kado Shoten 門書店, 1960.
455 p. Asia PN2926/.N3M3

Records, in detail, all of the modern theater activities in
the Nagoya district from 1921 until the post-World War II period.
Constitutes a local history of theatrical arts.

- 893 Nihon shingeki shi 日本新劇史 (上)
(History of Modern Theater in Japan)
Akiba Tarō 秋庭太郎
Tokyo: Risōsha 理想社, 1960.
586 p. (V. 1) illus. Asia PN2924/.A57

Consists of two volumes and comprises research on the new
theatrical art, which started between 1877 and 1886, as a
movement to reform kabuki.

- 894 Nihon shingeki shi: shingeki bimbō monogatari 日本
新劇史—新劇貧乏物語
(History of Modern Drama in Japan - A Story of Poverty)
Matsumoto Kappēi 松本克平
Tokyo: Chikuma Shobō 筑摩書房, 1966.
655 p. illus. Asia PN2924/.M37

MODERN THEATER

Traces the rise and fall of the modern drama movement, starting with the formation of the Bungei Kyōkai (Literature and Art Society) by Tsubouchi Shōyō and the Jiyū Gekijō (Free Theater) by Ichikawa Sadanji and Osanai Kaoru. Reminisces over the fervor shown and poverty endured by the many persons, who were dedicated to keeping the movement alive and current, from its inception to the present day.

- 895 Nihon shingeki shōshi 日本新劇小史
 (Short History of Modern Drama in Japan)
 Ibaraki Tadashi 茨木 憲
 Tokyo: Miraisha 未来社 , 1966.
 176 p. Asia PN2924/.I33
- A brief historical account of the modern drama which began toward the end of the Meiji era. A chronological summary of the movement is appended. Useful as a beginner's guide.
- 896 Ningen Tsubouchi Shōyō: kindai gekidan sokumenshi 人間
 坪内逍遙 — 近代劇壇側面史 —
 (The Human Shōyō Tsubouchi: Historical Sidelights of Modern Drama)
 Kawatake Shigetoshi 河竹 繁俊
 Tokyo: Shinjusha 新樹社 , 1959.
 396 p. illus. Asia PL817/.S82725
- A collection of 42 essays on Tsubouchi Shōyō penned by his disciple. Essays are based on the author's memos and personal records kept over the years.
- 897 Onnagata geidan 女形芸談
 (Art Talks of a Female Impersonator)
 Kwarazaki Kunitarō 河原崎 国太郎
 Tokyo: Miraisha 未来社 , 1976.
 298 p. illus. Asia PN2924.5/.K5K28
- The author, who is an onnagata (female impersonator) actor of Zenshinza theater, recollects his training to become an onnagata and relates various episodes associated with his performances in traditional and neo-kabuki plays. Summarizes, in short essays, random thoughts on his participation in the modern drama movement.
- 898 Osanai Kaoru 小山内 薫
 Kubo Sakae 久保 栄
 Tokyo: Bungei Shunjūsha 文芸春秋社 , 1947.
 251 p. Asia PL813/.S3274

MODERN THEATER

A critical biography of Osanai Kaoru. To verify and support his account, the author used as references, 30 documents by 30 authors, including Osanai's autobiography, and recorded chronologically his words and actions.

- 899 Sengo engeki no keisei to tembō 戦後演劇の
形成と展望
(Formation and Outlook of Post-War Theatrical Arts)
Sugai Yukio 菅井幸雄
Tokyo: Miraisha 未来社, 1967.
2 v. illus. Asia PL739.8/.S85

Criticizes the tendencies of modern drama circles to write plays which are confined to personal experiences or to take the easy route of introducing foreign plays. Claims these tendencies must be overcome to achieve true advancement. Advocates that efforts be made to attain realism in theatrical expressions by grasping the underlying truths of social development in Japan.

- 900 Shibai nyūmon 芝居入門
(An Introduction to Plays)
Osanai Kaoru and Kitamura Kihachi 小山内薫
北村喜八
Tokyo: Iwanami Shoten 岩波書店, 1939.
262 p. illus. Asia PN2037/.082

A basic and enlightening handbook written after the rise of Japan's shingeki movement.

- 901 Shimamura Hōgetsu 島村抱月
Ozaki Hirotsugu 尾崎宏次
Tokyo: Miraisha 未来社, 1965.
197 p. illus. (Nihon kindai geki no sōshishatachi, 1
日本近代劇の創始者たち I) Asia PL816/.H54Z82

Portrays the role and contributions of Shimamura Hōgetsu in the development of modern drama in Japan, by interpreting his writings. Constitutes Vol. 1 of the author's series of three books on Founders of Japanese Modern Drama.

- 902 Shimamura Hōgetsu: hito oyobi bungakusha to shite 島村
抱月一人及文学者として—
(Hōgetsu Shimamura: As Man and Literary Man)
Kawazoe Kunimoto 川副国基
Tokyo: Waseda Daigaku Shuppambu 早稲田大学出版部
1953.
206 p. Asia PL816/.H54Z47

MODERN THEATER

Analyzes Shimamura Hōgetsu as a human being and as a man of letters. Author considers this monograph as an introductory text to studies on the talented and complex Hōgetsu.

- 903 Shingeki 新劇
(Modern Theater)
Tokyo: Sanshūsha 三秀社
Monthly. Vol. 12 (1965)-Vol. 22 (1975). Asia PN2009/.S35

Contains reviews of current plays, comments on modern drama, articles on events and happenings in modern theater, chitchats on actors and personalities, etc.

- 904 Shingeki hyōbanki 新劇評判記
(Commentaries on the Modern Theater)
Hanada Kiyoteru and Takei Akio 花田清輝,
武井昭夫 対談
Tokyo: Keisō Shobō 勁草書房, 1961.
309 p. illus. Asia PN2924/.H35

Commentaries on the modern theater, published intermittently in the magazine, Te-a-to-ro (Theater), between November 1959 and March 1961.

- 905 Shingeki nendaiki 新劇年代記
(Chronicle of Modern Theater, Pre- and Post-War Editions)
Kurabayashi Seichirō 倉林誠一郎
Tokyo: Hakusuisha 白水社, 1966.
2 v. (Vol. 1 and 3) Asia PN2924/.K78

Records in detailed, chronological order, activities and performances of the modern theater in Japan. The pre-war edition covers the period, 1924-1933, and the post-war, 1945-1954. Includes dates, names of plays and theaters, actors and roles, and brief comments and reviews.

- 906 Shingeki no tanjō 新劇の誕生
(Birth of Modern Theater)
Ishizawa Shūji 石沢秀二
Tokyo: Kinokuniya Shoten 紀伊国屋書店, 1964.
202 p. illus. Asia PN2924/.I85

A concise introduction to the history of modern theater. Attempts to clarify the historic role played by the modern theater.

MODERN THEATER

- 907 Shingeki, tanoshi kanashi 新劇・愉し哀し
(Modern Theater, Happiness and Sadness)
Uno Jūkichi 宇野重吉
Tokyo: Rironsha 理論社, 1969.
390 p. Asia PN2928/.U5A3
- A collection of essays, written in an autobiographical style, by Uno Jūkichi. Covers briefly his childhood, marriage and family, and war-time years. Narrates, in greater detail, his entrance in the modern theater and performances as an actor. Includes random comments on his acquaintances in the theatrical world.
- 908 Shingeki to watakushi 新劇と私
(Modern Theater and I)
Iwata Toyoo 岩田豊雄
Tokyo: Shinchōsha 新潮社 1956.
173 p. illus. Asia PN2115/.I88
- Memoirs of the author (Shishi Bunroku), recollecting his stay in France and study of the French theater, his participation in the modern theater movement upon his return to Japan, and his services as a consultant in establishing the Bungakuza theater.
- 909 Shingeki undō no reimeiki 新劇運動の黎明期
(Dawn of Modern Theater Movement)
Kawatake Shigetoshi 河竹繁俊
Tokyo: Yūzankaku 雄山閣, 1947.
420 p. Asia PN2924/.K38
- Gives an overall view of the modern theater movement and documents the history of the early period of the movement, with Tsubouchi Shōyō as the central figure. The first section gives a summary account of the significant events in modern theater history, from the early days of Bungei Kyōkai (Literature and Art Society) and Jiyū Gekiō (Free Theater) until immediately after the Pacific War. The second section relates the activities of Shōyō, in the theatrical reform, from materials in his diary and other records.
- 910 Shinkokugeki gojūnen 新国劇五十年
(50th Year of Shinkokugeki)
Ed. by Shinkokugekidan 新国劇団編
Tokyo: Nakabayashi Shuppan 中林出版, 1967.
322 p. illus. Asia PN2924/.S35

MODERN THEATER

A publication, commemorating the 50th anniversary (1967), of the Shinkokugeki theater. Records its history and development in a series of photo illustrations of scenes from performances staged by the theater group.

- 911 Taidan Nihon shingekishi 対談 日本新劇史
(Interviews on History of Japanese Modern Theater)
Ed. by Toita Yasuji 戸板康二 編
Tokyo: Seiabō 青蛙房, 1961. Asia PN2924/.T68
287 p.
- Interviews 20 leading theatrical critics and figures to record the history of modern theater in Japan. First published in 18 installments in the magazine, Shingeki (Modern Theater), between September 1958 and June 1960.
- 912 Wakiyaku ichidai 脇役一代
(The Life of a Supporting Actor)
Bandō Chōemon 板東調右衛門
Tokyo: Shin Nihon Shuppansha 新日本出版社, 1977. Asia PN2928/.B29A38
222 p. illus.
- An autobiography of an actor, who spent this lifetime as a supporting actor, first in kabuki plays and then in Zenshinza theater. Narration is interspersed with art talks of a long acting career.
- 913 Warera no gekijō 我等の劇場
(Our Theater)
Kishida Kunio 岸田国士
Tokyo: Shinchōsha 新潮社, 1916. Asia PN2924/.K58W37
324 p.
- The author's first collection of theatrical art comments, based on his knowledge of modern plays of France. Useful as reference source for modern theater history.
- 914 Watashi no engeki hakusho 私の演劇白書
(My Theatrical White Paper)
Fukuda Tsuneari 福田恒存
Tokyo: Shinchōsha 新潮社, 1958. Asia PN1623/.F84
262 p. illus.
- A collection of reviews and criticisms of modern theatrical plays performed, and seen by the author, between April 1957 and May 1958. Included are Shimpa, shingeki, Shinkokugeki, Zenshinza, and taishūgeki plays.

MODERN THEATER

- 915 Zuihitsu, Matsui Sumako: Geijutsuza seisuiki 隨筆
 松井須磨子 — 芸術座盛衰記 —
 (Essay on Sumako Matsui)
 Kawamura Karyō 川村花菱
 Tokyo: Seisabō 青蛙房, 1968.
 315 p. illus. Asia PN2928/.M38K39

Portrays Matsui Sumako (1886-1919), head performer of the Geijutsuza theater, through recollection of random thoughts about her.

FOLK PERFORMING ARTS - GENERAL

- 916 Bon odori fudoki: shokoku ondoshū 盆踊りくどし: [諸国音頭集]
 (Analytical Account of Bon Dances) Collection of Local Songs)
 Narita Mamoru 成田 守
 Tokyo: Ōfūsha 桜楓社 1975.
 239 p. Asia PL748/.N35

An analytical description of bon dances, relating the origin, development in various parts of Japan, composition of song texts, etc. Emphasis is placed on the syllabic pattern and types of songs, such as auspicious, instructional, love-suicide, legendary, revenge, etc. There is a chart at the end identifying the names of the songs, areas in Japan where they are sung, types of songs and explanatory footnotes.

- 917 Bon odori zakkō 盆踊雑考
 (Random Collection of Bon Dances)
 Nishikawa Rinnosuke 西川 林之助
 Shinjō (Nara): Nihon Bungeisha 日本文芸社 1935.
 269 p. illus. Asia GV1695/.N58

A random collection of representative bon dances which are popular during the summer. Presents the song texts and for some of the dances, the musical scores. Includes brief comments on the origin and transitions of the dances over the years.

- 918 Geinō no ruten to hen'yō 芸能の流転と変容
 (Changes and Transformations of Performing Arts)
 Ikeda Yasaburō 池田 弥三郎
 Tokyo: Jitsugyō no Nihonsha 実業之日本社 1976.
 234 p. illus. Asia PN2921/.I383

A historical study of folk performing arts, with emphasis on origin and local environment, changes and transformations with the passing of time, special characteristics of the arts, etc. Includes discussions on past interchange of arts between the Japanese mainland and Ryūkyū Islands, challenge of kabuki against noh, relationships between literature and performing arts, etc.

- 919 Geinō ronsan 芸能論纂
 (Collection of Essays on Performing Arts)
 Ed. by Honda Yasuji Hakase Koki Kinenkai 本田安次博士
 古稀記念会編
 Tokyo: Kinseisha 錦正社 1976.
 764 p. illus. Asia PN2921/.G457

FOLK PERFORMING ARTS - GENERAL

A collection of 37 essays written by the disciples and acquaintances of Professor Yasuji Honda, an ethnologist, on the occasion of his 70th birthday. Essays are on foreign and Japanese performing arts with the focus on folk arts of Japan, including local kagura (Shinto music and dance), taue-bayashi (rice-planting songs), ningyō shibai (puppet theater), regional noh and kyōgen, etc.

- 920 Ceinōshi no minzokuteki kenkyū 芸能史の民俗的研究
(Study of Folkways in the History of Performing Arts)
Misumi Haruo 三隅 治雄
Tokyo: Tokyodō Shuppan 東京堂出版 1976.
373 p. illus. Asia PN2921/.N48

Consists of four main sections. Section 1 discusses how folk performing arts are handed down from generation to generation. Section 2 considers the various folk performing arts from a historical viewpoint. Section 3 notes how the place or the stage of performing arts changed over the years. Section 4 is devoted to the performing arts of Okinawa.

- 921 Jishibai to minzoku 地芝居と民俗
(Local Theater and Folklore)
Gunji Masakatsu 郡司 正勝
Tokyo: Iwasaki Bijutsusha 岩崎美術社 1971.
273 p. illus. Asia GR340/.M575

Examines the origin, development and special characteristics of jishibai (local theater). The first part discusses the general and aesthetic aspects of jishibai, including its relationships with folklore, the spread of kabuki to outlying regions, itinerant theater, etc. The second part is a record of local theatrical events observed by the author.

- 922 Hana matsuri 花祭
(Flower Festival)
Hayakawa Kotarō 早川 孝太郎
Tokyo: Iwasaki Shoten 岩崎書店 1958.
339 p. illus. Asia GR340/.M575

Based on the author's research, describes the various forms of performing arts, centered on the Flower Festival, which have been transmitted for generations in the areas now designated as Aichi, Nagano and Shizuoka prefectures. Consisting of two volumes, the work is amply illustrated. Vol. 1 provides background information on the Flower Festival, which is a religious function, dating back to the Middle Ages. Vol. 2 describes ritual dances and dengaku which are said to preserve the original forms of the Flower Festival.

FOLK PERFORMING ARTS - GENERAL

- 923 Kagura: kodai no kabu to matsuri 神楽 — 古代の歌舞とまつり
 (Kagura: Songs, Dances and Festivals of Ancient Ages)
 Ed. by Geinōshi Kenkyūkai 芸能史研究会編
 Tokyo: Heibonsha 1969.
 332 p. illus. (Nihon no koten geinō, 1 日本の古典芸能, 1)
 Asia PN2921/.N55/v.1

Depicts the kagura (Shintō music and dance) performed as a classic folk art in different parts of Japan as contrasted with mikagura (kagura of Emperor's court). Attempts to determine the origin, composition and evolution of kagura and its significant role in the history of Japanese performing arts.

- 924 Kasuga Ōmiya Wakamiya on-sairei zu 春日大宮若宮御祭礼図
 (Ceremonies at Kasuga Shrine, with Illustrations)
 Kasuga Jinja Shamusho 春日神社 社務所
 Nara: 1931. Asia GT3405/.J3F84
 3 v. illus.

A collection, in three volumes, of illustrated records of ceremonies held at Kasuga shrine and Wakamiya of Nara, the birthplace of Yamato sarugaku. Serves as basic source materials on religious rituals from which performing arts developed. This work is a reprint of the original 1742 woodblock print.

- 925 Kokuritsu Gekijō minzoku geinō kōen 国立劇場民俗芸能公演
 (National Theater: Public Performances of Folk Performing Arts)
 Tokyo: Kokuritsu Gekijō 国立劇場 1970-1980.
 25 issues. Asia PN2924.5/.K3K646

A collection of printed programs of folk performing arts staged at the National Theater in Tokyo. Includes performances on Japanese folk songs, Ainu dances, regional kabuki and puppet shows, etc.

- 926 Matsuri 祭
 (Festivals)
 Matsudaira Narimitsu 松平 齊光
 Tokyo: Nikkō Shoten 日光書店 1943.
 416 p. Asia GT4884/.A2M381

Based on personal observations, describes 20 types of festivals, including the hana matsuri (flower festival) of Aichi prefecture, Kurokawa festival of Yamagata, ta-asobi of Akatsuka, Tokyo, etc. Provides sociological interpretations of the festivals. This work is a compilation of articles originally published in the periodical, Matsuri (Festival).

FOLK PERFORMING ARTS - GENERAL

- 927 Minshū no naka no dentō geinō 民衆のなかの伝統芸能
 (Traditional Performing Arts of the People)
 Sato Nobuo 佐藤伸雄
 Tokyo: Isseisha 一声社
 262 p. illus. Asia GT4884/.A2S23

Examines the role of the performing arts in the lives of the people with emphasis on local, regional arts. The main facets considered include: festivals and annual events of different localities, several highly popular folk songs, stage arts such as noh, kabuki, rōkyoku and rakugo, the trend of performing arts, etc. A survey of the traditional performing arts as they exist throughout Japan today.

- 928 Min'yō kikō zenshū 民謡紀行全集
 (Collection of Travel Accounts and Folk Songs)
 Hattori Ryutarō 服部龍太郎
 Tokyo: Kawade Shobō 河出書房 1962.
 3 v. illus. Asia M812/.H38M6

A collection in three volumes, of accounts of travels made throughout Japan to record folk songs. The author made musical notations and to add a local flavor in introducing the songs, described the history, customs, geography, living conditions, etc. of the area. Vol. 1 covers Hokkaidō, Tōhoku, Kantō and parts of central Japan. Vol. 2 includes the remaining parts of Chūbu, and Kinki, Chūgoku and Shikoku. Vol. 3 takes in Kyūshū, Amami and Ryūkyūs.

- 929 Min'yō no onna 民謡の女
 (Women in Folk Songs)
 Nakai Kōjirō 仲井幸二郎
 Tokyo: Jitsugyō no Nihonsha 実業之日本社 1977.
 246 p. Asia PL748/.N32

Discusses the role and significance of women in Japanese folk songs from historical and cultural standpoints. Notes women's contributions to the development of folk songs, including the goze (blind, female, itinerant singers) of Niigata prefecture, ordinary women laborers singing as they work, professional singers of folk songs, etc.

- 930 Min'yō no tabi 民謡の旅
 (Folk Song Tour)
 Saijō Yaso 西條八十
 Tokyo: Asahi Shimbunsha 朝日新聞社 1930.
 202 p. illus. Asia ML3750/.S35

FOLK PERFORMING ARTS - GENERAL

A diary of the author, a poet, who traveled for a month, from June 28, 1930, throughout western Japan to familiarize himself with folk songs. This work introduces various folk songs from Niigata to Nagasaki prefectures with emphasis on the author's impressions and observations during the trip.

- 931 Min'yō oboegaki 民謡覚書
(Folk Song Memorandum) 柳田国男
Yanagita Kunio 創元社 1940.
Tokyo: Sōgensha 創元社 Asia ML3750/.Y35
416 p.

Random thoughts concerning folk songs by an author who is a noted expert on folklore. The author believes that folk songs were born because there was a need for them in the lives of the people. Comments on popular folk songs, including children's songs of Akita prefecture in the north to ayago songs of Miyako Islands in the south.

- 932 Min'yō rekishi sampo 民謡歴史散歩
(Historical Survey of Folk Songs)
Ed. by Ikeda Yasaburō and Miyao Shigeo 池田弥三郎, 宮尾いけを編
Tokyo: Kawade Shobō Shinsha 河出書房新社 1962.
4 v. illus. Asia ML3750/.I38

A collection, in four volumes, of over 300 folk songs, arranged from north to south, i.e., from Hokkaidō to Okinawa. Emphasis is on the historical origin of the songs. Discusses, in detail, the local customs and manners which gave birth to the songs. Also traces the historical changes of the songs.

- 933 Minzoku geinō: fūryū Higashi Nihon Nishi Nihon 民俗芸能
<風流 東日本, 西日本>
(Folk Performing Arts: Fūryū East Japan West Japan)
Bunkachō 文化庁
Tokyo: 1974-1975.
2 v. illus. (Mukei bunkazai kiroku, geinō-hen, 4-5 無形文化財
記録, 芸能篇, 4-5) Asia GV1695/.J35/1975

A collection, in two volumes, of classic, fūryū (artistically elegant) dances selected as part of the project to preserve intangible cultural assets of Japan. Vol. 1 covers eastern Japan, and Vol. 2, western Japan. Selections were based on: National Folk Performing Arts Exhibitions, 1952-1968, Regional Folk Performing Arts Exhibitions, 1959-1968, and Folk Performing Arts Emergency Surveys, 1965-1967. The following format is used to introduce each piece: name of dance, locale, when performed, details of dance, including its origin, choreography, costumes, music, songs, etc., special features and remarks on the selection processes.

FOLK PERFORMING ARTS - GENERAL

- 934 Minzoku no geinō 民族の芸能
(Performing Arts of the People)
Mieumi Haruo 三隅 治雄
Tokyo: Kawade Shobō Shinsha 河出書房新社 1976.
248 p. illus. Asia ML3750/.M57

The author visits several places in Japan to personally experience and determine the nature of performing arts and their influences on the lives of the people. The author pays particular attention to the relationships between festivals, especially the religious connotations, and the performing arts.

- 935 Nenjū gyōji jiten 年中行事辞典
(Dictionary of Annual Events)
Nishitsuno Masayoshi 西角井正慶
Tokyo: Tokyodō 東京堂 1961.
972 p. illus. Asia Ref. DS821/.N58

A comprehensive dictionary on annual events, including Shintō, Buddhist and popular events. Provides descriptions and interpretations of ancient and traditional events still being performed somewhere in Japan. Arranged according to Japanese syllabary. An indispensable reference for research on folk performing arts.

- 936 Nenjū gyōji zusetsu 年中行事図説
(Illustrated Record of Annual Events)
Ed. by Minzokugaku Kenkyūjo 民俗学研究所
Tokyo: Iwasaki Shoten 岩崎書店 1954.
286 p. illus. Asia Ref. GT4884/.A2Y3

Richly illustrated with sketches and photos, this work describes the various annual events held throughout Japan. Deals with popular events such as setsubun (bean-throwing ceremony), hina matsuri (doll festival), tanabata (star festival). Shintō and Buddhist rituals are not included. Although not directly related to performing arts, this work serves as a valuable reference to understanding of regional folk performing arts.

- 937 Nihon geinō no shuryū 日本芸能の主流
(Mainstream of Japanese Performing Arts)
Shiga Gō 志賀 剛
Tokyo: Yūzankaku 雄山閣 1971.
374 p. illus. Asia PN2922/.S5

A treatise on the origin of the traditional performing arts, kagura (Shintō music and dance) and noh. The author visits Hayato village, Kagoshima prefecture, and discovers relics indicating the birth of hayato kagura in this area. He evolves the theory that hayato kagura developed into saibara and then to mikagura (kagura of the Emperor's court), which was influenced by hayato sarugaku, and then developed into noh.

FOLK PERFORMING ARTS - GENERAL

- 938 Nihon min'yō 日本民謡
 (Japanese Folk Songs)
 Hattori Tomoharu 服部 知治
 Tokyo: Shin Nihonsha 新日本社 1970.
 242 p. Asia ML3750/.H378

A sociological and historical probe into the origin and transitions of Japanese folk songs with the intent to revive the dying songs. The author believes these songs, as well as dances, should be recreated to suit modern living and not be allowed to perish.

- 939 Nihon min'yō buyō zenshū 日本民謡舞踊全集
 (Collection of Japanese Folk Songs and Dances)
 Sakakibara Kiitsu 榊原 帰逸
 Tokyo: Kin'ensha 金園社 1977.
 2 v. illus. Asia GV1695/.S244

A collection, in two volumes, of well-known songs and the accompanying dances. Vol. 1 is the eastern Japan edition and Vol. 2, western Japan. Each piece is presented in the following format: song texts, musical score, brief background information and dancing instructions with diagrams.

- 940 Nihon min'yō jiten 日本民謡辞典
 (Dictionary of Japanese Folk Songs)
 Ed. by Nakai Kōjirō 仲井 幸二郎 編
 Tokyo: Tokyodō 東京堂 1942.
 424 p. Asia Ref. M1812/.N34

Discusses various aspects of Japanese folk songs and provides background and bibliographic information. Songs are arranged by syllabic order and in the following format: Name of song, lyrics and explanatory background information. There is an introductory essay covering the past, present and future of folk songs. Songs are classified by types and prefectures. Appended are: "Listing (322) of Folk Song Collections," "Annotated Bibliography of Folk Song Collections," and "Listing of Singers."

- 941 Nihon min'yō jiten 日本民謡辞典
 (Dictionary of Japanese Folk Songs)
 Kodera Yūkichi 小寺 融吉
 Tokyo: Meicho Kankōkai 名著刊行会 1942.
 274 p. Asia Ref. M1812/.K6N4

Japan's first folk song dictionary. This work is a reproduction of the 1935 first edition. Excluding Okinawa, covers folk songs of all of Japan. Provides word definitions and song explanations. Arranged according to Japanese syllabary. Appended are a descriptive essay on folk songs and three types of indexes: general (syllabic), prefectural and subject.

FOLK PERFORMING ARTS - GENERAL

- 942 Nihon min'yō kyokushū 日本民謡曲集
 (Collection of Japanese Folk Songs)
 Ed. by Takada Sakuzō 高田 三九三編
 Tokyo: Kyōdō Ongaku Shuppansha 共同音楽出版社 1955.
 159 p. Asia M1812/.M543

A booklet of popular folk songs from Hokkaidō to Kagoshima prefectures. Presents musical scores and lyrics. The introductory section contains several photos of scenery and dances of various localities and dancing instructions with diagrams.

- 943 Nihon min'yō no hakken 日本民謡の発見
 (Discovering Japanese Folk Songs)
 Hattori Ryūtarō 服部 龍太郎
 Tokyo: Rironsha 理論社 1958.
 254 p. illus. Asia M1812/.H38M47

A record, in the form of a travel account, of folk songs collected by the author during his trips throughout Japan. The author notated the songs on musical sheets and photographed the locale. Places covered include Tsugaru of Aomori prefecture, Sado Island of Niigata, Takachiho of Miyazaki, etc.

- 944 Nihon min'yō shikashū 日本民謡詞華集
 (Anthology of Japanese Folk Songs)
 Ed. by Machida Kashō 町田 嘉章編
 Tokyo: Iwanami Shoten 岩波書店 1966.
 445 p. illus. Asia M1812/.M25

A selection of popular folk songs which have been generally cherished because of their catching tunes. Examples are sōran-bushi of Hokkaidō, Tsugaru jōngara-bushi of Aomori, yasuki-bushi of Shimane, Tabaruzaka of Kumamoto, etc. Presents the lyrics and brief background explanations of the songs. Includes musical scores for some of the songs.

- 945 Nihon min'yō taikan 日本民謡大観
 (Comprehensive Collection of Japanese Folk Songs)
 Nihon Hōsō Shuppan Kyōkai 日本放送出版協会
 Tokyo: 1952-
 v. 1-5, 7-9. Asia M1812/.N57N56

A comprehensive collection, in 9 volumes, of folk songs of the various prefectures. The volumes are divided as follows: Vol. 1 on Tōhoku district, Vol. 2 on Kantō, Vol. 3 and 4 on Chūbu, Vol. 5 on Kinki and Vol. 6 on Chūgoku, Vol. 7 on Shikoku, Vol. 8 on Kyūshū and Vol. 9 on Kyūshū and Hokkaidō. For each prefecture, there is an introductory essay giving historical, geographical, economic and cultural information, as background to the songs followed by musical scores with lyrics and rather detailed annotations.

FOLK PERFORMING ARTS - GENERAL

- 946 Nihon min'yō taizen 日本民謡大全
(Comprehensive Collection of Japanese Folk Songs)
Ed. by Dōyō Kenkyūkai 童謡研究会編
Tokyo: Shun'yōsha 春陽社 1926.
682 p. Asia M1812/.H37
- A comprehensive collection of folk songs of Japan, as well as Korea and Taiwan, with emphasis on children's songs. Also includes folk songs concerning weather, manual labor, festivals, etc. Arranged by geographical divisions and subdivided by subject content of songs.
- 947 Nihon minzoku geinō gairon 日本民俗芸能概論
(General Survey of the Performing Arts)
Misumi Haruo 三隅治雄
Tokyo: Tokyodō 東京堂 1972.
283 p. Asia GT4884/.A2M48
- Describes and analyzes folk performing arts from an overall standpoint: aesthetic and theoretical considerations, historical developments and types, and the arts as performed in different parts of Japan. The author points out that folk performing arts originated and were maintained in the daily living of the people and might be called group expressions to satisfy social needs. Therefore, a study of the arts would reveal much of the cultural history of the people.
- 948 Nihon minzoku geinō jiten 日本民俗芸能事典
(Encyclopedia of Japanese Folk Performing Arts)
Ed. by Bunkachō 文化庁監修
Tokyo: Daifichi Hōki Shuppan 第一法規出版 1976.
1005 p. illus. Asia Ref. GT4884/.A2N475
- A compilation of detailed information on 980 important performing arts and festival events of Japan. For each event, provides such information as name, location, performance period, historical and present status, costumes, song texts, if any, transportation to site, etc. Arranged by prefectures, including Okinawa, and subdivided by syllabic order of names of events.
- 949 Nihon no min'yō 日本の民謡
(Folk Song of Japan)
Asano Kenji 浅野建二
Tokyo: Iwanami Shoten 岩波書店 1966.
217 p. illus.
- A study of the origin, composition and historical changes of Japanese folk songs. Attempts to grasp the special characteristics of the songs and to provide background information which will assist in the understanding of present-day folk songs.

FOLK PERFORMING ARTS - GENERAL

- 950 Nihon no min'yō 日本の民謡
(Japanese Folk Dances)
Nakayama Yoshio 中山義夫
Tokyo: Nihon Bungeisha 日本文芸社 1964.
656 p. illus. Asia GV1695/.N34
- A comprehensive collection of folk dances arranged geographically from south to north, i.e., from Kyushū to Hokkaidō. Covers the well-known dances and songs of each prefecture except Okinawa. For each dance piece, the song lyrics, dancing instructions with diagrams and a brief explanation are given.
- 951 Nihon no min'yō 日本の民謡
(Folk Songs of Japan)
Takeuchi Tsutomu 竹内勉
Tokyo: Nihon Hōsō Shuppan Kyōkai 日本放送出版協会 1973.
226 p. illus. Asia ML3750/.T32
- With the intent to discover how people used folk songs, the author delves into the elements that make up folk songs and describes the origin, types, transitions and changes in usage of folk songs. He also notes the current boom in their popularity and presents his opinions on the future of the songs.
- 952 Nihon no min'yō to minzoku geinō 日本の民謡と民俗芸能
(Folk Songs and Performing Arts of Japan)
Ed. by Tōyō Ongakukai 東洋音楽会編
Tokyo: Ongaku no Tomo Sha 音楽之友社 1967.
459 p. Asia M1812/.N54
- The first in the 12-volume Series on Researches in Asian Music edited by "The Society for Research in Asiatic Music." Contains four essays: "Ethnomusicology in Japan," by Tomiko Kojima, "A Study of the Origin of Folk Songs," by Kasho Machida, "The Genealogy of Folk Theater and Music," by Haruo Misumi, and "Kagura and Matsuri-bayashi in Edo," by Yasuji Honda.
- 953 Nihon no min'yō: zenkoku daihyō min'yō to sono odorikata 日本の民謡 — 全国代表民謡とその踊り方
(Japanese Folk Dances: Nationally Representative Folk Songs and How to Dance them)
Nakayama Yoshio 中山義夫
Tokyo: Tsuru Shobō 鶴書房 1955.
265 p. illus. Asia GV1695/.N3
- A collection of representative folk songs which have originality and which can be danced by amateurs. Most of the songs were selected because they had been recorded and can be easily practiced. For each piece, there is a musical score, lyrics, dancing instructions with diagrams and a brief historical explanation.

FOLK PERFORMING ARTS - GENERAL

- 954 Nihon sairei gyōji jiten 日本祭礼行事辞典
(Handbook of Japanese Festival Events)
Ed. by Miyao Shigeo 宮尾しげお編
Tokyo: Shūdōsha 修道社 1968.
708 p. illus. Asia Ref. GT4884/.M58
- A calendar of Japanese festival events, listing by prefectures, the various events held from January through December of each year. Lists the dates, places and names of events. Also contains kana readings of unusual or difficult place names.
- 955 Nihon shomin bunka shiryō shūsei, dai-1-kan, kagura, bugaku 日本
庶民文化史料集成 ; 第一卷 神楽・舞楽
(Collection of Materials on Japanese Popular Culture, Vol. 1, Kagura, Bugaku)
Ed. by Geinōshi Kenkyūkai 芸能史研究会編
Tokyo: San'ichi Shobō 三一書房 1974.
744 p. Asia PN2920/.N5/v.1
- A comprehensive work containing source materials for the study of kagura (Shintō music and dance) and bugaku (court music and dance). Contains an introductory article on the origin, types and importance of the source materials. Divided into six parts: mikagura (kagura of the Emperor's court), Izumo school kagura, Ise school kagura, shishi kagura, materials concerning kagura, and bugaku.
- 956 Nihon shomin bunka shiryō shūsei, dai-2-kan, dengaku, sarugaku 日本
庶民文化史料集成 ; 第二卷 田楽・猿楽
(Collection of Materials on Japanese Popular Culture, Vol. 2, Dengaku, Sarugaku)
Ed. by Geinōshi Kenkyūkai 芸能史研究会編
Tokyo: San'ichi Shobō 三一書房 1974.
789 p. Asia PN2920/.N5/v.2
- A comprehensive collection of source materials on dengaku and sarugaku, precursors of noh. There is an introductory essay on both arts explaining their origin, historical developments, social features, etc. Source materials are documented and annotated.
- 957 Riyōshū 俚謡集
(Collection of Folk Songs)
Mombushō 文部省
Tokyo: Kokutei Kyōkasho Kyōdō Hambaisho 国定教科書共同販売所
1914
781 p. Asia PL749/.R59

FOLK PERFORMING ARTS - GENERAL

A collection of folk songs compiled in 1914 by the Ministry of Education from materials submitted by the respective prefectures. All of the prefectures are not covered since some did not submit materials. Songs for dances, festivals and celebrations are plentiful. Musical scores are not included. Serves as a basic reference for research on folk songs.

- 958 *Riyōshū shūi* 俚謡集拾遺
 (Collection of Folk Songs, Supplement)
 Takano Tatsuyuki and Ōtake Shiyō 高野辰之, 大竹紫葉
 Tokyo: Rikugōkan 六合館 1915.
 366, 108 p. Asia PL749/.R595

Supplements the *Riyōshū* published in 1914 by the Ministry of Education. This supplement contains folk songs of Tokyo, Osaka and 13 prefectures which were missing from the 1914 edition. In addition, children's songs, love songs, etc. were newly added.

- 959 *Seichō min'yōshū* 正調民謡集
 (Collection of Orthodox Folk Songs)
 Ed. by Hōgakusha 邦楽社
 Tokyo: 1955-1956.
 3 v.

A collection, in three volumes, of representative folk songs in Japan. Includes musical scores for shamisen, lyrics and a brief explanation for each piece.

- 960 *Tauebayashi kenkyū* 田植はやし研究
 (Study of Rice-Planting Songs)
 Uchida Ruriko 内田るり子
 Tokyo: Yūzankaku 雄山閣 1978.
 364 p. illus. Asia ML3750/.U3

The author applied the theory of West European ethnomusicology to the study of rice-planting songs. The work consists of four sections: Section 1 is a general discussion of the lineage, regional classification, history, folklore, literature and music of rice-planting songs. Section 2 analyzes, in detail, the lineage and schools of the songs. Section 3 describes the songs of Tokunoshima, Amami Islands and Korea. Section 4 is a brief conclusion focusing on the songs of Hiroshima-Shimane prefectures, where they are still prevalent, and relationships of the songs of these areas with those of other East and Southeast Asian countries.

FOLK PERFORMING ARTS - GENERAL

- 961 Taue kayō to girei no kenkyū 田植歌謡と儀礼の研究
(Study of Rice-Planting Songs and Observances)
Watanabe Shōgo 渡辺昭五
Tokyo: Miyai Shoten 三弥井書店 1973.
1020 p. Asia ML3750/.W37
- A dissertation on the origin, transitions, significance, observances, etc. of rice-planting songs. Part 1 is a theoretical discussion of the background of rice-planting songs. Part 2 analyzes the main topics and formalities of the songs described in Taue sōshi, regarded as the oldest collection of such songs. Part 3 takes up the literary nature of rice-planting songs which are the farmers' poetry.
- 962 Taue utabon shū 田植歌本集
(Collection of Rice-Planting Songs)
Takemoto Hiroo 竹本宏夫
Tokyo: Miyai Shoten 三弥井書店 1969.
3 v. (Denshō bungaku shiryō, 3,5,7 伝承文学資料, 3,5,7)
Asia M1812/.T343T4
- A collection, in three volumes, of rice-planting songs. Vol. 1 is a reproduction of four books of rice-planting songs, Vol. 2 is a reproduction of five books, including selections from Taue sōshi, considered to be the oldest collection of such songs. Vol. 3 is a reproduction of five books from the former Izumo province (Shimane prefecture).
- 963 Zukai min'yō to odorikata 図解・民謡と踊り方
(Illustrated Folk Songs and Dancing Instructions)
Okura Suehiro 大倉末広
Tokyo: Daidō Shuppansha 大同出版社 1956.
315 p. illus. Asia M1814/.048
- A collection of representative folk songs with interpretations, musical scores, lyrics and dancing instructions. Examples are Sado okesa of Niigata, Awa odori of Tokushima, Asadoya yunta of Okinawa, etc.

FOLK PERFORMING ARTS - LOCAL

- 964 Ainu no odori アイヌの踊り
(Ainu Dances)
Kono Hiromichi 河野広道
Tokyo: Nire Shobō 検書房 1956.
64 p. illus. Asia DS832/K65
- An orientation booklet, showing with photographs and brief explanations, the dances passed from generation to generation of the Ainu people of Hokkaidō.
- 965 Bōchō kagura no kenkyū 防長神楽の研究
(Study of Shintō Music and Dances of Bōchō)
Misonoo Ōsuke 御菌生翁甫
Tokyo: Miraisha 未来社 1972.
202 p. illus. Asia BL2224.25/.K3M57
- A study of the origin, lineage and transitions of kagura (Shintō music and dance) of Bōchō (Yamaguchi prefecture), the westernmost tip of the Honshū Island of Japan. As background information, discusses the local customs and living conditions of the farmers of Bōchō.
- 966 Chikuzan Tsugaru jamisen 竹山津軽三味線
(Chikuzan Tsugaru Shamisen)
Ed. by Yamada Shō 山田尚編
Hirosaki: Tsugaru Shobō 津軽書房 1976.
73 p. illus. Asia ML419/.T15C5
- A photo album, with poems and articles, dedicated to Takahashi Chikuzan of Tsugaru shamisen fame. Focused on Chikuzan playing the shamisen on stage and during practices but includes photos of persons and places in Tsugaru (Aomori prefecture) associated with Chikuzan.
- 967 Echigo goze nikki 越後瞽女日記
(Diaries of Goze of Niigata Prefecture)
Saitō Shin'ichi 斎藤真一
Tokyo: Kawade Shobō Shinsha 河出書房新社 1977.
355 p. illus. Asia GT3650/.S34
- The author is an artist who became entranced with the goze (blind, female, itinerant singers) of Echigo (Niigata prefecture) and spent over 10 years studying them. He came to know them as individuals and traveled the same route as they did in the Echigo countryside to learn about their activities, including the farmers' houses used by goze as their abodes during travels. The author records their daily activities, through their diaries, in drawings and narrative descriptions.

FOLK PERFORMING ARTS - LOCAL

- 968 Enikki goze o tazunete 絵日記 瞎女を訪ねて
 (Pictorial Diary: Visits with Goze)
 Saitō Shin'ichi 斎藤 真一
 Tokyo: Nihon Hōsō Kyōkai 日本放送協会 1978.
 176 p. illus. Asia FO ND1059/.S253A4

Similar in intent but a somewhat different version of Echigo goze nikki (Diaries of Goze of Niigata Prefecture) by the same author who is an artist. This work is collection of over 200 drawings of goze (blind, female, itinerant singers) with the author's diary in his on handwriting. He records his interviews with goze, primarily with Sugimoto Kikue, his travels through the countryside of Niigata in the footsteps of the goze, his impressions and observations of the trials and tribulations of goze, etc.

- 969 Furusato no geinō ふるさとの芸能
 (Performing Arts of a Native Place)
 Kudō Hidetoshi 工藤 英寿
 Hirosaki: Tsugaru Shobō 津軽書房 1975.
 204 p. illus. Asia GV1696/.A55K83

Introduces the native performing arts of Aomori prefecture. Reveals the history and present status of songs and dances, including noh dance, kagura (Shintō music and dance), etc. of various parts of Aomori prefecture.

- 970 Goze no kataru mukashibanashi 瞎女の語る昔話
 (Past Stories as Told by a Goze)
 Iwase Hiroshi 岩瀬 博
 Tokyo: Miyai Shoten 三弥井書店 1957.
 338 p. Asia GR340/.S94

Reminiscences, stories handed down for generations, worldly gossips, talks of her career as a goze (blind, female, itinerant singer) of Sugimoto Kikue (1898-) were recorded and transcribed for publication. Sugimoto Kikue of Takada, Niigata prefecture, is known for singing goze songs, such as Saimon matsuzaka-bushi, and is considered an intangible cultural asset of Japan. Includes a brief biographical sketch.

- 971 Hokkaidō min'yō no tabi 北海道民謡の旅
 (Survey of Hokkaidō Folk Songs)
 Tamura Haku 田村 白雨
 Sapporo: Hokkaidō Kankō Shuppansha 北海道観光出版社 1952.
 272 p. illus. Asia ML3750/.T35

FOLK PERFORMING ARTS - LOCAL

A collection of folk songs of Hokkaidō with explanatory comments on the songs as well as the locale which give birth to the songs. Divided into old and new folk songs with detailed explanations of the Esashi oiwake, Sōran-bushi, etc. which belong to the old group.

- 972 Hyōgo-ken minzoku geinōshi 兵庫県民俗芸能誌
(Record of Folk Performing Arts of Hyōgo Prefecture)
Kita Keiji 喜多慶治
Tokyo: Kinseisha 錦正社 1957.
972 p. illus. Asia GT4886/.J3K57

A record of folk performing arts, categorized into different groups, cultivated in Hyōgo prefecture. Emphasis is placed on the description and analysis of local customs and environment in which the arts were born and how they were transmitted for generations. The different types of arts include the taiko odori (drum dance), kagura (Shintō music and dance), noh and kyōgen (comic interlude), puppetry, kabuki, etc.

- 973 Hyūga min'yō 日向民謡
(Folk Songs of Hyūga)
Sonoyama Mimpei 園山民平
Tokyo: Ongaku no Tomo Sha 音楽之友社 1957.
158 p. illus. Asia Mi813/.S65

A collection of 101 folk songs of the present Miyagi prefecture. Musical scores, lyrics and brief explanations of the songs are given. Songs are categorized into four types: laborers's songs, songs for special events, songs to comfort and entertain and children's songs.

- 974 Ibaraki no geinōshi 茨城の芸能史
(History of Performing Arts of Ibaraki Prefecture)
Ed. by Ibaraki Bunka Dantai Rengōkai 茨城文化団体連合会編
Mito: 1977.
649 p. illus. Asia PN2925/.I25I25

Searches for the origin and traces the historical developments of performing arts of Ibaraki prefecture from ancient ages to modern times. Discusses, in detail, the folk performing arts and folk songs of different parts of Ibaraki. Includes a section on the growth of Western music through the Meiji-Taishō-Shōwa periods.

- 975 Iwate-ken minzoku geinōshi 岩手県民俗芸能誌
(Record of Folk Performing Arts of Iwate Prefecture)
Moriguchi Tari 森口多里
Tokyo: Kinseisha 錦正社 1971.
1408 p. illus. Asia GV1696/.I92M67

FOLK PERFORMING ARTS - LOCAL

The introductory section analyzes the origin of certain folk performing arts in Iwate prefecture and discusses the various conditions under which these arts were transmitted for ages. The arts are then described by different types, including kagura (Shintō music and dance), nembutsu odori (Buddha dance), shishi and shika odori (lion and deer dances), bon dance, puppetry, etc.

- 976 Matsumae-jō nai seitō shinji Matsumae kagura 松前城内
 正統神事松前神楽
 (Matsumae Kagura, Unofficial Shintō Event in Matsumae Castle)
 Kondo Kyōjirō 近藤鏡二郎
 Matsumae-chō (Hokkaidō): Matsumae-chō Kyōiku Iinkai 松前町
 教育委員会 1964.
 209 p. illus. Asia BL2224.25/.K3K65

Records historical materials, including song texts, dance patterns, descriptions of stage and costumes, etc. of the Matsumae kagura (Shintō music and dance). Traces the evolution of the kagura from generation to generation. Matsumae kagura was recognized as an official and significant Shintō event within the castle of the Matsumae domain which developed and cultivated Hokkaidō.

- 977 Nihon ni okeru minkan ongaku no kenkyū 日本における民間音楽の研究
 (Study of Folk Music of Japan)
 Mizuhara Ikō 水原渭江
 Nagoya: Minzoku Bunka Kenkyūjo 民俗文化研究所 1967.
 1 v. illus. Asia GV1695/.M68

A study of the folk dance and song, ō-no-mai, of Wakasa (Fukui prefecture). Ō-no-mai has been transmitted for generations in the various shrines along Wakasa bay and considered to be the most important festival event in the agricultural communities of Wakasa.

- 978 Niigata-ken minzoku geinōshi 新潟県民俗芸能史
 (Record of Folk Performing Arts of Niigata Prefecture)
 Kuwayama Taichi 桑山太市
 Tokyo: Kinseisha 錦正社 1972.
 956 p. illus. Asia PN1582/.J32N54

Considered a treasure trove of folk performing arts, Niigata prefecture has numerous types and many variations of the same type, depending on the locale. The arts include bugaku (shrine music and dance), special Shintō events, dengaku, shishimai (lion dance), fōryū, puppetry goze songs, etc. Appended is a list of the arts considered by the Niigata prefectural government as intangible cultural assets.

FOLK PERFORMING ARTS - LOCAL

- 979 Rikuzen-hama no hōin kagura 陸前浜の法印神楽
 (Kagura Performed by Mountain Ascetics of Rikuzen-hama)
 Honda Yasuji 本田安次
 Kyoto: Rinsen Shoten 臨川書店 1975.
 580 p. illus. Asia BL2224.25/.K3H66

This type of kagura (Shintō music and dance) was first performed by hōin or yamabushi (mountain ascetics) practicing shugendō and still remains as a folk performing art of Miyagi and Iwate prefectures. This is a comprehensive, scholarly work on hōin kagura of Rikuzen-hama (northern prefectures) by a famous expert on folk performing arts. First published in 1934. Includes a number of old documents and actual scripts.

- 980 Ritō, zassan 離島・雑纂
 (Islands: Miscellaneous Collection)
 Honda Yasuji 本田安次
 Tokyo: Mokujiisha 木耳社 1973.
 1361 p. illus. Asia GV1695/.045H65

Comprised of two parts. The first part is a collection of the folk performing arts of Ryūkyū and Izu Islands. The second part discusses kagura (Shintō music and dance), festival events, Edo kiyari (Edo lumber carriers' songs), etc. The individual performing arts are presented through concrete examples, such as scripts, song texts, etc. There are explanatory essays for some of the arts.

- 981 Saitama-ken minzoku geinōshi 埼玉県民俗芸能誌
 (Record of Folk Performing Arts of Saitama Prefecture)
 Kurabayashi Shōji 倉林正次
 Tokyo: Kinseisha 錦正社 1970.
 116 p. illus. Asia PN1582/J3K8

Describes the various types of folk performing arts which were nurtured and carried on in Saitama prefecture. The performing arts include shishimai (lion dance), kagura (Shintō music and dance), nembutsu odori (Buddha dance), bon dance, puppetry, etc.

- 982 Shimaguni no uta to odori 島国の唄と踊
 (Songs and Dances of Islands)
 Tanabe Hisao 田辺尚雄
 Tokyo: Isobe Kōyōdō 磯部甲陽堂 1927.
 274 p. illus. Asia M1812/.T35

To conduct a systematic research of Oriental music, the author visited the islands of Izu Ōshima, Sado, Karafuto, Ryūkyūs, Taiwan, etc. This work is a record of his musical survey and observations made during the trips.

FOLK PERFORMING ARTS - LOCAL

- 983 Tōhoku min'yōshū 東北民謡集
(Collection of Folk Songs of Northeastern Japan)
Ed. by Nihon Hōsō Kyōkai 日本放送協会編
Tokyo: 1942-1963.
3 v. (v.1-3) Asia M1813/.T58N56

A collection of musical scores and lyrics of folk songs of northeastern Japan which is rich in folk performing arts. The area consists of Aomori, Iwate, Yamagata, Miyagi, Fukushima and Akita prefectures. An explanatory essay of the folk songs of each of these prefectures is included at the end.

- 984 Toyama no minzoku geinō とやまの民俗芸能
(Folk Performing Arts of Toyama Prefecture)
Ito Akemi 伊藤曙覧
Toyama: Kita Nihon Shimbunsha 北日本新聞社 1977.
362 p. illus. Asia GT4884/.A3T694

Surveys the folk performing arts of Toyama prefecture from a religious standpoint. Consists of three main sections. The first discusses the Shintō and Buddhist significance of festivals. The second considers the origin and historical traditions of performing arts. The third takes up the relationships between religious faith and performing arts. Though religious aspect is emphasized, the various types of songs and dances are described concretely.

- 985 Tsugaru sōkyoku Ikutaryū no kenkyū, rekishi-hen 津軽箏曲郁田流の研究-歴史篇
(Study of Ikuta School of Tsugaru Koto Music, History Edition)
Kishibe Shigeo and Sasamori Takefusa 岸辺成雄 笹森建英
Hirosaki: Tsugaru Shobō 津軽書房 1956.
318 p. illus.

A study of the Ikuta school, an old school of koto music, which had been transmitted from generation to generation in the Tsugaru district of Aomori prefecture. The study is based on old documents, genealogies, musical scores, etc., pertaining to Ikuta school, which were newly discovered in Hirosaki city of Aomori. Reveals the special features, historical evolution, etc. of the Ikuta school. Also touches on the contribution of the new discovery to historical studies of koto music.

- 986 Watashi wa goze: Sugimoto Kikue den わたしは落女-杉本キクエ伝
(I am a Goze)
Oyama Mahito 大山真人
Tokyo: Ongaku no Tomo Sha 音楽之友社 1957.
318 p. illus. Asia ML420/.S94A3

A record of her life story as related by Sugimoto Kikue (1898-), a goze (blind, female, itinerant singer) of Takada, Niigata prefecture. She spent over 70 years of her life in the special female community of goze and is now considered an Intangible Cultural Asset of Japan.

FOLK PERFORMING ARTS - RYŪKYŪ

- 987 Amami-Ōshima min'yō kyokushū 奄見大島民謡曲集
 (Collection of Folk Songs of Amami Islands)
 Kazari Eikichi and Kazari Norio 文英吉, 文紀雄
 Naze: Nantō Bunka Kenkyūjo 南島文化研究所 1954.
 39 p.
- Collection of 32 folk songs of Amami Islands, categorized into four groups: ordinary folk songs, August dance songs, hand dance songs and children's songs. Each page has the musical score, lyrics and annotative comments on the particular song.
- 988 Hyōon hyōshaku Ryūka zenshū 標音評釈琉歌全集
 (Complete Collection of Ryukyuan Poems with Pronunciation Guides and Annotations)
 Shimabukuro Seibin and Onaga Toshio 島袋盛敏, 翁長俊郎
 Tokyo: Musashino Shoin 武蔵野書院 1968.
 737 p.
- A comprehensive collection of 3000 Ryūka (Ryukyuan poems) with katakana and romanized readings in Ryukyuan language. Accent symbols or stress marks are also shown. There are word definitions and interpretative annotations for each song. There are three types of indexes: by phrases in the 8-8-8-6 format of the songs, by writers and by subject of the songs. As examples, two sonosheets of Ryūka are enclosed at the end. This work was published to augment the weakness of Shimabukuro Seibin's 1964 work, Ryūka taikan (Comprehensive Survey of Ryūka), which did not contain pronunciation guides to the Ryukyuan language (Shuri dialect).
- 989 Karā Okinawa no uta to odori カラー沖縄の歌と踊り
 (Songs and Dances of Okinawa in Color)
 Ed. by Sakuda Shigeru 佐久田 繁編
 Naha: Gekkan Okinawasha 月刊沖縄社 1974.
 135 p. illus. Asia GV1696/.045K32
- Introduces songs and dances of Okinawa. Dances are shown in color photos. Song lyrics are given kana readings in Ryukyuan language. Contains brief explanations of the songs and dances and the places where they are popular.
- 990 Kōhon Omoro sōshi 校本おもろそうし
 (Text Omoro Sōshi)
 Ed. by Nakahara Zenchū and Hokama Shuzen 仲原善忠, 外間守善編
 Tokyo: Kadokawa Shoten 角川書店 1965.
 816 p. Asia PL762/.056N35

FOLK PERFORMING ARTS - RYŪKYŪ

A revised reproduction of Omoro sōshi. Each page is arranged in three horizontal columns, with the top consisting of headnotes, the center containing the revised text in block printing and the bottom presenting the reprint of Nakayoshi-bon in calligraphic writing. A detailed explanation of omoro is given at the beginning of the book. A valuable primary source for study of Ryukyus.

- 991 Kokin Ryūkaishū 古今琉歌集
(Collection of Ancient and Modern Ryukyuan Poems)
Ryūkyū Shiryō Kenkyūkai 琉球史料研究会
Naha: 1971.
1 v. Asia PL886/.R92R94

Revised and reprinted edition of Kokin Ryūkaishū published during the mid-Meiji period or late 19th century. A collection of 1707 poems, divided into categories such as spring, summer, fall, winter, love, etc. Very brief headnotes are included.

- 992 Koten Ryūkyū buyō no kata to kumiodori gokumi 古典琉球
舞踊の型と組踊り五組
(Classic Ryukyuan Dance Patterns and Five Pieces of Kumiodori)
Naha: Gekkan Okinawa Sha 月刊沖縄社 1972.
422 p. illus. Asia FO GV1696/.R9K67

With the use of photo illustrations, detailed descriptions are given of the patterns of 24 classic Ryukyuan dances and five pieces of kumiodori (Okinawa musical drama). The meaning, special features, costumes, etc. of each dance piece are noted. Biographical sketches and color photos of the dancing figures of 24 representative performers of Ryukyuan dances are given at the beginning of this folio-sized work.

- 993 Kumiodori geban jōen daihon 組踊五番上演台本
(Stage Scripts of Five Pieces of Kumiodori)
Tamagusuku Chōkun 玉城朝薫
Naha: Okinawa Taimusu Sha 沖縄タイムス社 1969.
218 p. Asia GV1703/.R9T37

A compilation of stage scripts of five pieces of kumiodori (Okinawa musical drama), including Gosamaru adauchi, Koko no maki, etc., written by Tamagusuku Chōkun (1684-1734). The stage scripts are arranged in three horizontal columns to the page, with the top column noting stage appearances with use of diagrams, the center containing the dialog and the bottom, acting directions. The dialog has romanized readings in Ryukyu language.

FOLK PERFORMING ARTS - RYŪKYŪ

- 994 Kumiodori senshū 組踊選集
(Selections of Kumiodori)
Ed. by Tōma Ichirō 当間一郎 編
Tokyo: Okinawa Fudokisha 沖縄風土記社 1968.
257 p. illus. Asia PN2925.5/.R9T35
- Compiled to disseminate information pertaining to kumiodori (Okinawa musical drama). Describes 10 pieces, including Shūshin kaneiri, Mekarushi, and Onna monogurui, by the noted kumiodori playwright, Tamagusuku Chōkun (1684-1734). Explains words in Ryukyu language and provides background information.
- 995 Kumiodori temizu no en no kenkyū 組踊 手木の縁の研究
(Kumiodori: Study of Temizu no En)
Tamaei Seiryō 玉栄清良
Kōza: Kokusai Daigaku 国際大学 1967.
380 p. Asia GV1703/.R9T35
- A compilation of the author's essays on Okinawa, centered on commentaries on the kumiodori (Okinawa musical drama) called Temizu no en written by Hashikiya Chōbin. Includes an article explaining the origin and features of kumiodori.
- 996 Minami Nihon min'yō kyōkushū 南日本民謡曲集
(Collection of Folk Songs of Southern Japan)
Kubo Ken'ō 久保けんお
Tokyo: Ongaku no Tomo Sha 音楽之友社 1960.
1 v.
- Collection of 415 folk songs of southern Japan, including Amami Islands and Okinawa. Divided into two sections: musical scores and discussion and explanatory narration. The former discusses the musical mode theory of the Japanese people and the latter contains a dialect glossary.
- 997 Minzoku geinō zenshū 民俗芸能全集
(Complete Works on Folk Performing Arts)
Yamauchi Seihin 山内盛彬
Tokyo: Minzoku Geinō Zenshū Kankōkai 民俗芸能全集刊行会
1959.
6 v. Asia ML340/.Y32
- A series of research monographs on the music and performing arts of Ryukyus. Vol. 1, "The History of Musical Culture in Ryukyu" (Note: English titles taken from originals) provides an introductory, general description of the historical development of music and performing arts. Vol. 2, "Nation and the Mode: Based on the theory of 'mode of a fifth'," is a technical discussion of folk songs. Vol. 3 presents "Dance of Ryukyu and Self-defense Dances." Vol. 4 is a "Study of Ballads and Tunes of the Ryukyuan Dynasty." Vol. 5 takes up "Japanese Classic Note of Koto Music Remaining in Ryukyu," and Vol. 6, "Note of Royal Music Jansai Ryū in Ryukyu."

- 998 Miyakojima no kamiuta 宮古島ノ神歌
 (Divine Songs of Miyako Islands)
 Hokama Shuzen and Shinsato Kōshō 外間守善, 新里幸昭
 Tokyo: San'ichi Shobō 三一書房 1972.
 349 p. Asia PL886/.0542M5

A compilation of kamiuta (divine songs) transmitted for ages in Miyako Islands. Kamiuta includes songs about the descent of deities on Miyako, birth of the child of god, establishment of villages, etc. Generally divided into song categories and each page is arranged in three vertical columns: left column contains romanized readings in original Ryukyu language, the center gives the kana readings and right column the present Ryukyu language and standard Japanese. Explanatory commentaries are included at the end of the work.

- 999 Nantō kayō 南島歌謡
 (Songs of the Southern Islands)
 Ono Jūrō 小野重朗
 Tokyo: Nihon Hōsō Shuppankai 日本放送出版会 1977.
 271 p. illus. Asia ML3750/.06

A study of the origin and development of epic and lyrical songs in the Ryukyu Islands (Southern Islands). Delves into the relationships between the growth of Japanese literature and evolution of songs in the Southern Islands. Describes Omorō sōshi, the oldest collection of poems in Okinawa, compiled during the 16th and 17th centuries.

- 1000 Nihon bungaku kara mita Ryūka gairon 日本文学から見た琉歌概論
 (Comprehensive Survey of Ryukyuan poems from Japanese Literary Standpoint)
 Tokuchi Seisai 渡久地政栄
 Tokyo: Musashino Shoin 武蔵野書院 1972.
 350 p. Asia PL886/.R92T66

From the standpoint of Japanese literature, analyzes Ryūka (Ryukyuan poems) and comments on its origin, form, literary features, beauty, influence of waka poetry, etc. The author notes that Ryūka, a 30-syllable poem with 8-8-8-6 phrase format, began to be composed from around the 15th century and with the introduction of shamisen in the 16th century, Ryūka was set to music and sung. There is a comparison of Ryūka with omoro and the author points out the theory that Ryūka developed from omoro is gaining acceptance. Ryukyu reading is given in kana for songs presented in the work.

- 1001 Nihon shomin bunka shiryō shūsei, dai-11-kan, Nantō geinō 日本
 庶民文化史料集成 第十一巻 南島芸能
 (Collection of Materials on Japanese Popular Culture, Vol. 11,
 Performing Arts of Southern Islands)
 Ed. by Geinōshi Kenkyūkai 芸能史研究会編
 Tokyo: San'ichi Shobō 三一書房 1975.
 703 p. Asia PN2920/.N5/v.11

FOLK PERFORMING ARTS - RYŪKYŪ

A voluminous work consisting of an introductory, historical survey of Okinawa performing arts and four divisions: kumiodori (musical drama), kageki (opera), puppetry and kyōgen (classical comedy), and songs and dances. Each division is introduced by an explanatory essay. Song and dance lyrics, opera dialog, puppetry and kyōgen texts, etc. are given. There are no kana readings of Ryukyu language and no annotative comments.

- 1002 Okinawa dōyōshū 沖縄童謡集
(Collection of Okinawa Children's Songs)
Shimabukuro Zenhatsu 島袋全発
Tokyo: Issaisha 一誠社 1934.
240 p. Asia ML3750/.S55

A collection of Okinawa children's songs with translations of Ryukyu language to standard Japanese and simple explanations of the songs.

- 1003 Okinawa geinō shiwa 沖縄芸能史話
(Historical Account of Okinawa Performing Arts)
Yano Teruo 矢野輝雄
Tokyo: Nihon Hōsō Shuppan Kyōkai 日本放送出版協会 1974.
454 p. illus. Asia PN2925/.04Y3

A rambling account of the development of performing arts in Okinawa. The purpose of this work was not historical research but an informal narrative in praise of the diversified nature of Okinawa performing arts. Discusses the ancient dances, birth of kumiodori (musical drama), introduction of shamisen music, kyōgen (classical comedy) and kabuki, development of modern dances and plays, etc. A chronology of the performing arts in Okinawa is appended.

- 1004 Okinawa min'yō no ongakuteki kōzō 沖縄民謡の音楽的構造
(Musical Composition of Okinawa Folk Songs)
Iwagami Gyōnin 岩上行忍
Tokyo: Ongaku no Tomo Sha 音楽の友社 1962.
131 p. Asia ML3770/.187

Folk songs of Okinawa were sound-recorded and scored on musical sheets for analysis. Discusses the composition, tonal system, melodies, rhythm, etc. of Okinawa folk songs.

- 1005 Okinawa no matsuri to geinō 沖縄の祭りと芸能
(Festivals and Performing Arts of Okinawa)
Tōma Ichirō 当間一郎
Tokyo: Yūzankaku 雄山閣 1976.
234 p. illus. Asia GT4884/.A30387

FOLK PERFORMING ARTS - RYŪKYŪ

Okinawa performing arts can be generally divided into two types. One is the popular arts consisting of group performances, including those staged as offering rituals during festivals. The other is the royal court arts of classic songs and dances created during the monarchical period of the Ryukyu Islands.

- 1006 Okinawa no min'yō 沖縄の民謡
(Folk Songs of Okinawa)
Sugimoto Nobuo 杉本信夫
Tokyo: Shin Nihon Shuppansha 新日本出版社 1974.
250 p. illus. Asia M1812/.S84505

Divided into two parts, children's songs and folk songs, and subdivided into sections on Okinawa, Miyako and Yaeyama. Presents musical scores, lyrics with kana readings in Ryukyu language, explanatory comments on the songs with particular attention to special musical features and general background information, including the local color, composer, etc. to deepen the understanding and appreciation of the songs.

- 1007 Okinawa no min'yō to kashi kaisetsu 沖縄の民謡と歌詞解説
(Okinawa Folk Songs and Explanations of Lyrics)
Arashiro Tokusuke 新城徳裕
236 p. Asia ML370/.R9S35

This compilation of 64 songs from throughout Okinawa adheres to the policy that folk songs should not be altered with new techniques but should be transmitted, as they were sung in the particular locality, without any changes in words and pronunciation. The meaning of each song is explained and background information is given. For each piece, kana readings are given as the lyrics are pronounced in Ryukyu language.

- 1008 Okinawa ongaku sōmoku-roku 沖縄音楽総目録
(General Index to Okinawa Music)
Takaasu Yoshihiro 高江洲義寛
Naha: Okinawa Taimusu Sha 沖縄タイムス社 1969.
1 v. illus. Asia Ref. ML120/.J3T25/v.3

Vol. 3 (Note: Asia Collection holds only this volume) is the "recording index" (the other two cover documentary materials) and lists 1784 phonorecords and 3071 tapes, for a total of 4855 Okinawa songs. Arrangement of records is by Japanese syllabary, with a supplementary section arranged by recording companies, and the tapes are by organizational or individual owners. Types of songs, names, performers, recording companies, identification numbers, etc. are given for each item.

FOLK PERFORMING ARTS - RYŪKYŪ

- 1009 Omoro sōshi jiten sōsakuin おもろさうし辞典総索引
 (Dictionary and General Index of Omoro Sōshi)
 Nakahara Zenchū and Hokama Shuzen 仲原善忠 外間守善
 Tokyo: Kadokawa Shoten 角川書店 1967.
 566 p. Asia Ref. PL886/.R92047

A dictionary and general index of Omoro sōshi which is considered the key to Ryukyuan studies. The dictionary-index compilation is based on Kōhon omoro sōshi (Text Omoro Sōshi) by the same authors and published in 1965 by Kadokawa Publishing Company. Arranged according to Japanese syllabary.

- 1010 Omoro sōshi zenshaku おもろさうし 全釈
 (Comprehensive Interpretations of Omoro Sōshi)
 Torigoe Kenzaburō 鳥越憲三郎
 Osaka: Seibundō 清文堂 1968.
 5 v. Asia PL886/.R92T67

Omoro sōshi is the oldest, complete collection (22 volumes, 1553 verses) of Ryukyuan poems that were sung in the Amami and Okinawa Islands from around the 12th to 17th centuries. Vol. 1 of the Omoro sōshi was compiled in 1531 and Vol. 21 in 1623. Date of completion of Vol. 22 is unknown. This work is a study of the Omoro sōshi and the individual omoro. For each omoro there are interpretative comments. There is an index, by phrases, in the 5th volume. This work is an indispensable primary source of research materials on Okinawa history, etymology, religion, folk performing arts, etc.

- 1011 Ryūka genshikō: shimauta no sekai 琉歌幻視行—島うたの世界
 (Okinawa Songs and Visions: World of Island Songs)
 Takenaka Tsutomu 竹中 勤
 Tokyo: Tabata Shoten 田畑書店 1975.
 453 p. Asia ML3750/.T267

Based on four articles, including "The History of Chondara-bushi" and "Iriomote, the End of Wind and Waves," previously published by the author. Contains new items, all focused on Okinawa songs.

- 1012 Ryūka no kenkyū 琉歌の研究
 (Study of Ryukyuan Poems)
 Misato Tomoyoshi 見里朝慶
 Naha: Ryūkyū Bunkyo Toshō 琉球 文教図書 1966.
 261 p. Asia PL886/.R92M57

A collection of 45 Ryūka, selected because they contain phrases which have raised questions in their interpretations. Arranged according to the following format: Ryūka with kana readings in Ryukyu language, translation into standard Japanese, word definitions and explanatory comments. The latter makes reference to Man'yōshū, Kokinshū, other Ryūka, kumiodori, etc.

FOLK PERFORMING ARTS - RYŪKYŪ

- 1013 Ryūka taikan 琉歌大観
(Comprehensive Survey of Ryukyuan Poems)
Shimabukuro Seibin 島袋盛敏
Naha: Okinawa Taimusu Sha 沖縄タイムス社 1964.
634 p. Asia PL886/.R92S352

Ryūka is a 30-syllable verse, in four phrases of 8-8-8-6 format, of Ryukyu. This work is a comprehensive collection of 2891 Ryūka. The name of the poet, word definitions, song interpretations and explanatory notes are included. However, the readings in Ryukyu language are not given. Arrangement is by song categories. There are indexes by phrases, writers and subjects of songs.

- 1014 Ryūka tsurezure 琉歌つれづれ
(Random Thoughts on Ryukyuan Poems)
Ishino Keiichirō 石野径一郎
Tokyo: Tōhō Shobō 東邦書房 1973.
213 p. illus. Asia PL886/.R9I8

Selects over a hundred topics pertaining to Okinawa and cites Ryūka (Ryukyuan poems) which has the topic as the central theme. The author, Ishino Keiichirō, then presents essay-type explanations based on his personal experiences and impressions. There is a full-page sketch facing the page containing the song and narrative.

- 1015 Ryūkyū buyō no kiroku 琉球舞踊の記録
(Record of Ryukyu Dance Performance)
Toyohira Ryōken 豊平良顕
Naha: Okinawa Bunka Kyōkai 沖縄文化協会 1955.
232 p. Asia GV1696/.R9T6

Record of the Ryukyu dance performance staged in Tokyo during the 10th Art Festival (1955) sponsored by the Ministry of Education. Includes the dance program, performers, reviews in news media, reactions of spectators, etc.

- 1016 Ryūkyū no min'yō 琉球の民謡
(Folk Songs of Okinawa)
Kanai Kikuko 金井喜久子
Tokyo: Ongaku no Tomo Sha 音楽之友社 1954.
1 v. illus. Asia ML3750/.K35

Divided into two parts: musical scores and explanatory narrative. Presents the history of folk songs and special characteristics of music of Okinawa. Contains 79 musical scores and for each piece, there are translations of the Ryukyu language to standard Japanese and explanatory notes. An Okinawa music chronology is appended.

FOLK PERFORMING ARTS - RYŪKYŪ

- 1017 Taramato no hachigatsu odori 多良間島の八月踊り
 (August dance of Tarama Island)
 Tarama-son Bunkazai Chōsa Iinkai 多良間村文化財調査委員会
 Taira: Tarama-son Yakuba 多良間村役場 1975.
 94 p. illus. Asia GV696/.T37

An orientation pamphlet explaining the hachigatsu odori (August dance) of Tarama Island. From its contents, the dance can be divided into two categories. One can be considered as a folk dance which originated on Tarama Island. The other is the classic kumiodori (musical drama) which was brought from the main Okinawa Island. Folk dances of Nakasugi and Shiokawa villages on Tarama are also included. There are black and white photo illustrations of the dances, costumes, accessories, etc.

- 1018 Yaeyama koyō 八重山古謡
 (Old Folk Songs of Yaeyama)
 Miyara Tōsō and Miyara Chōhō 宮良当壮, 宮良長包
 Tokyo: Kyōdo Kenkyūsha 郷土研究社 1928.
 2 v. (v.1-2) Asia ML3750/.M56

A collection, in two volumes, of folk songs which had been transmitted for ages in Yaeyama. The songs are presented in the following format: annotated musical score, then, lyrics in Okinawa dialect and standard Japanese, followed by explanatory comments. This work is significant as one of the earlier collections introducing Yaeyama folk songs. Kana readings are given for Ryukyuan words.

- 1019 Yaeyama koyō 八重山古謡
 (Old Folk Songs of Yaeyama)
 Kishaba Eijun 喜舎場永珣
 Naha: Okinawa Taimusu 沖縄タイムス社 1970.
 2 v. Asia ML3750/.K48

A compilation, in two volumes, of over 230 old folk songs of Yaeyama Islands. A companion work to Yaeyama min'yōshi (Compilation of Yaeyama Folk Songs) by the same author. Yaeyama min'yōshi covers fushiuta while this work is concerned with rōdōuta, namely, ayo (or ayu), iraba, yunta and yungto. When singing these songs, the musical time is kept by hand-clapping. The songs are presented in Ryukyu language and standard Japanese, and explanatory commentaries are included. An interesting feature is the listing of 17 speech sounds peculiar to the Okinawa dialect.

- 1020 Yaeyama min'yōshi 八重山民謡誌
 (Compilation of Yaeyama Folk Songs)
 Kishaba Eijun 喜舎場永珣
 Naha: Okinawa Taimusu Sha 沖縄タイムス社 1967.
 447 p. Asia ML3758/.R9K58

FOLK PERFORMING ARTS - RYŪKYŪ

A compilation of 93 fushiuta of Yaeyama Islands. The author denotes that Yaeyama folk songs can be divided into fushiuta (song titles end with the word, fushi or bushi, songs are accompanied by musical instruments and sung by the upper class) and rōdōuta (old folk songs for laborers or commoners, including yunta, iraba and ayo). The songs are presented first in Ryukyu language and translated to standard Japanese. Includes commentaries on the origin of songs, composers, lyricists, etc.

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